FAMOUS MONSTERS OF FILMLAND
#205
DEC

A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS® OF FILMLAND

THE WOLF MAN
HIS LIFE IN PICTURES!

FM EXCLUSIVE!
A BEHIND-THE-SCREAMS LOOK AT THE REAL
ED WOOD

WAS MARY SHELLEY'S
FRANKENSTEIN
BASED ON A TRUE STORY?
STARTLING NEW EVIDENCE SAYS YES!

A TRIBUTE TO
ROBERT BLOCH
MASTERMIND OF THE MACABRE

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SNEAK PREVIEW:
COUNTESS DRACULA!

Askin

Elvira, Mistress of the Dark, has given the world an Elvirette—Cassandra and hubby Mark are the proud parents of Sadie Leigh Pierson—who joined humanity at 7 pounds, 13 ounces—on October 12. Kongratulations & Beast Witches from FJA, Ray, Gene, Janet, Walt & the entire FM gang!

THE BLOCH SLEEP

The death of Robert Bloch is assuredly no laughing matter—his passing will surely impoverish the field of fantasy & horror for all time to come—but as a friend of Bob for 50 years, I feel safe in saying he would appreciate his being memorialized with this foto in this manner in a magazine to which he significantly contributed. Of the thousands of fotos taken by Walt Daugherty thru the years, this one at this time seemed to magically surface and present itself for publication when Bob entered "The Black Sleep". The writer dreams and visions of gremlins dance in his head. The demon in the montage was a model from the "Night on Bald Mountain" sequence of Disney's famous FANTASIA. The foto was taken, as I recall, for an illustration to accompany one of Bob's writings.

But enough of sadness. We can imagine Bob saying "On with the show", and so we have once again assembled for you a cornucopia of I Scream scoops. In addition to all the fine Blochiana, there's the lycanthropic lore in the persona of Larry Talbot as portrayed by Lon Chaney Jr. as the ever-popular Wolf Man. With the ever growing popularity of Ed Wood, we present a Famous Monster's exclusive which offers some surprising (and, we understand, never-known) details about ol' Ed. You'll also find some startling news about the origins of Mary's Mighty Monster in a preview of an upcoming ABC-TV special. (In which ye Editor speaks and your favorite screamag gets its first national primetime plug!)

I turn 78 this month, which makes me the oldest living (?) editor in the fantasy field. I've never felt better, folks, or full of energy, or enthusiastic for my radio, terrorvision, movie & newspaper appearances, my anthologies & convention participations, my editorship of this, the world's first & foremost filmonsterzine. So come, grow (but not UP!) along with me, retain your child-like sense-of-wonder, and together we'll continue to explore the exciting realms of the imagi-nation!

Forrest J Ackerman

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Lon Chaney Jr. in his most famous role—as Larry Talbot, The Wolf Man—from the prolific paintbrush of Ackerman discovery, Osman Askin.

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When Frankenstein played on radio!

THE PUBLISHER'S CORONER

First off, let me address those concerned individuals, some of who called regarding the state of Forry's health following the piece in last month's **Headlines From Horrorsville**: No, Forry didn't really suffer a heart attack after receiving the Briggette Helm book—he was just having fun with the column.

We've decided to defer some of the articles originally intended for this issue so we might pay tribute to Master macabre Author, Robert Bloch, and to bring you two timely features—one on a new ABC-TV primtime special on FRANKENSTEIN (featuring our very own FJA! Program airs in December, check your local listings and don't miss it!), and a special report on on the real life of Ed Wood Jr. The originally scheduled articles will run in future issues.

As we continue to grow, many unexpected opportunities are presenting themselves, so we've temporarily postponed issuing the "Gallery of Ghouls" Collector Card series. The wait will be worth it. They'll be available soon along with several new Captain Company offerings we think you'll flip for.

We appreciate your bearing with us. We never dreamed the response to the return of **FM** would be so...Monstrous!

Ray Ferry
Publisher

This issue is dedicated to SAMUEL JAMES MARONIE, lifelong fan of FM, who informs me that he has stipulated in his will that if he goes to that great Monstercon in the Sky before I do, his whole collection of filmonster memorabilia is to be donated to the Ackermuseum so that future fans of fantasy films may have an additional treat. And even if I should preceed him, his collection is still to become part of the Ackercollection when he heads for that eternal 3-day weekend. I think that deserves a dedication, don't you? Thanks, Sam—4E

WANTED! MORE READERS LIKE

SAMUEL JAMES MARONIE

MAGICAL MEMORIES

I started collecting **FM** when I was 10 years old with issue #89. I had just seen the movie NIGHT OF DARK SHADOWS and noticed a photograph from the film in this issue. That hooked me!

I had always been in love with monsters: Karloff, Lugosi, Price, Cushing and Lee. I knew more about these men than I did about our country's presidents. Living in South Dakota where Mount Rushmore looms as a memorial to some of the great men of our country, I thought how neat it would be to have a "Mount Rushmore of Horror."

I was thrilled when my picture appeared in the Fang Mail column of issue #104. Well, here it is, years later, and our heritage of horror has been lovingly preserved by our monster mentor, Uncle Forry. I was close to tears of gratitude when I received issue #200 and looked upon all my favorites, the Big Men of horror, atmosphere, and charisma. It was absolutely beautiful, a magazine devoted to real talent, not just blood and gore.

It brought back the magical time of childhood, when all is unspoiled, a time of magazines, books, models, and masks.

JOHN PESKEY
Sioux Falls SD

• What?! Every ghoul-boy should know the father of our country is Gorgo Washingon! Sirius-ly, your last sentence holds the key to adult happiness: never lose that childlike sense-of-wonder!—4E

COIFFING IN THE COFFIN

After a long night of coiffing this hard-to-manage hair; suturing popped stitches; & wrapping myself in something sleek (& gauzy); it's so nice to curl up with a cup of wolfbane tea & read an issue of my favorite **FAMOUS MONSTERS.**

DONNA GUINAW
Glenwood Landing NY

• Might I also suggest putting on a little mood music? My personal favorite is "Bat-enooga Boo-Boo" by Wing Crosby—4E

PRIZED POSSESSIONS

The new artists you have are awesome. The articles are better than ever!! I've read them over and over again, and among my collection of monster memorabilia my 3 most prized pieces are my

Forrest J Ackerman autographed **FAMOUS MONSTER** magazines. Keep up the sp"ack"tacular work.

CHRIS HOLMAN
Lebanon Jct KY

• I'm flattened...er, flattered! I'm submitting your name for membership in the Ackademy of FAMOUS MONSTERS fans—4E

"MONSTER" OF A TALENT

Should proof ever be needed to illustrate the greatness of Peter Cushing one need look no further than the simple fact that, in film after film, he stole the show from the "monsters" we'd actually gone to see. It is his portrayal of the obsessed scientist that remains etched in our memories long after the appearances of all his "creations" have been forgotten. It is Cushing whose performance keeps us enthralled at the unravelling story of the Baskerville Curse, long before any Hound makes its entrance. And, most significantly, it is only in context with Cushing's supreme Van Helsing that Christopher Lee's Count would come to be so justifiably proclaimed. It is Cushing's Van Helsing that will forever chase Dracula across the landscape of the public's imagination. They are inextricably linked for all time, even obscuring the surprising reality that they only made three Dracula films together. But let us not mourn death. Let us instead celebrate a life's achievements. Peter Cushing was a "Monster" of a talent.

IAN CRAIG
Nottingham England

• Your side of the Atlantic has given us many horror greats, from Cushing to Karloff to Lee, to name but a few. And all we can say is—More! More!—4E

"VIVA MEXIMONSTERS!"

FM #203 was a show stopper, a first rate send off for our priceless Vincent. You never fail to amaze, your archives are mind blowing and all of the sentiments sweet and true to life. We plan on attending the "Son of" convention in L.A. We will budget for this event. If you will allow me a few suggestions for possible future articles. How about a career retrospective of Barbara Steele, Cameron Mitchell, Donald Pleasance, Eddy Parker. My wife always enjoys articles on the make up artists past and present. I really enjoyed the articles in past issues that you ran on Mexican horror films, us who live on the border from California to Texas receive several Mexican TV stations and a lot of those flicks are a real hoot, and pretty much a mystery even if you speak passable Spanish. If you ran the old articles and updated them to current times that would be most interesting! Viva Mexico!

JIM & DAWN WAXON
San Diego CA

• Mex no difference if you can't habla Espanol—Ackerhombre

WANTED! MORE READERS LIKE

GEORGE GRAQUITENA & FRIEND

BEHIND THE H8 BALL

Shame! After issue 203, I was glad for the first time that Vincent Price was gone: he didn't have to see this shoddy, ramshackle tribute so poorly produced by a once-great magazine. Starting with the awful front cover and ending with the last of the few, few pages, your "tribute" is a mess. And the "articles" by those who knew and worked with Price? A few pathetic paragraphs (at best) from Richard Matheson, Christopher Lee, Roddy McDowell, and others? Didn't these people have more to say? Or did you cut them down to accommodate non-entities? I had never heard of Bobbi and Frank Bresee, Nicolas Schreck, Peter Michael, or Brad Lineweaver. Pulling up an old Vincent Price interview (it has to be seven years old) that did not tell us anything that we already didn't know was hardly a show of editorial savvy. Neither the issue, nor the magazine, touched on details of Price's private life, or let us know anything of what kind of man he was. Price was one of the most gifted men, in and out of show business, of this century. You cut him down, down to microscopic size with bad puns, bad writing, and nit-wit criticism.

The typographical errors and other mistakes that litter the pages are inexcusable. They are, however, emblematic of the careless work that was **FM** 203. Shame! Shame on **FM**, shame on Dynacomm, and, most painfully of all, shame on you, FJA. The most significant feature in the **FM** universe leaves us, and the best tribute you offer is this messy, half-warm stew. How do you expect to be the guardian of our fantastic legacy if you can't keep your own house in order?

RUSSELL FROST
NYC

• Dear disgruntled reader: After 4 issues and 2000 letters of praise we finally received our first poison pen letter: congratulations. We welcome informed, intelligent, mature criticism of our mag. Note the key words in the previous sentence are informed, intelligent, mature. Your letter was so deliciously juvenile, we couldn't resist it!

How would you know if there were any typo's in the issue?—you misspelled NIKOLAS Schreck, Brad LINAWEAVER and BOBBIE Bresee. For your enlightenment, almost every paragraph in the issue sheds light on just what kind of man Price was. And as far as divulging details of his private life...that is none of your business. Regarding publishing comments by people you never heard of...you evidently aren't exposed to much variety of fantasy-film publications. (We can all certainly be thankful that the editors who first published unknowns like Ray Bradbury, Stephen King, Robert Bloch, et al, didn't possess your driving passion for new blood). FM has always given recognition to celebrities, pros, fans and "non-entities" alike (see, we're publishing your letter!) This rotten issue was our first instant sellout so we'll gladly double your investment; mail your worthless copy back to us and we'll gladly send you a check for $12 so we can supply at least one of the readers who missed out. PS: You also misspelled Roddy McDOWALL.—FJA & Ray

TAKE THAT, RUSSELL FROST!

I have read several magazines dedicated in tribute to the late Vincent Price, but yours remains the definitive one. Price himself could not have asked for a more genuine tribute.

RON FORD
Ventura CA

LETTER OF THE MONTH

I was sitting quietly this morning, just listening to the teacher as he gave the lesson. Then suddenly, I spoke out loud; "Uncle Forry! That's who can help me!" Now this would not have been noteworthy, had I not been sitting in a Baptist Sunday School class at the time. Needless to say, while such a setting is natural for an Epiphany, it's not usually conducive to this type. I won't tell you about the looks I received, or the lecture I got from my husband when we returned home. Suffice it to say that I'm going to be much more careful of what I say in church in the future. Well, after all that, I can now get to the point of my letter. There are actually two reasons for this epistle. 1) I want to say thank you for all the entertainment you gave me as a teenaged girl who just didn't fit into the popular scene. I'm sad to say that I'm not as distinguished as many of the **FAMOUS MONSTERS** Alumni—I haven't become a scream queen like Linnea Quigley or a 'die-rector' like Fred ***(Continued on page 59.....)***

FM REMEMBERS THE HIGH PRIEST OF HORROR—
ROBERT BLOCH
(1917-1994)

OF MICE & MENACE

Alfred Hitchcock encountered him on the Psycho Path...Lovecraft and he were the beast of fiends...he was a devious master of terror & intrigue...yet with one glance at the gleam of his grin he would warm the chill right off your bones.

The legendary Robert Bloch, the man who changed Hollywood to Horrorwood, told us he was born with a silver spoon in his mouth. "Unfortunately, it had someone else's initials on it."

Visitors to his home in the hills of Hollywood (so high that he provided oxygen masks for his guests) have heard it rumored that this mild-mannered man had the heart of a small boy...and were consequently horrified to find it pickled in a jar on his fireplace mantle.

He was born in Chicago on April 5, 1917. "My parents wanted children," he told us. "Instead they got me."

You may sense that Mr. Bloch had an irrepressible sense of humor.

The scanty-lous cover of Weird Tales in which Mr. Bloch "kills off" H.P.Lovecraftin "The Shambler from the Stars". (September, 1935)

"Lugosi...symbolized the Continental Seducer, kissing hands and then biting necks." sid Robert Bloch.

Editors note: The following conversation with Robert Bloch was adapted, with permission, from a radio interview by Warren James on "Hour 25", weekly sci-fi broadcast on station KPFK. Its appearance here was approved for publication by Robert Bloch. In keeping with FM's policy, courtesy payments are being made to the interviewer and Mr. Bloch's widow. This Interview was conducted approximately one year before Mr. Bloch's demise in October—4E)

merchant of menace

FM: How would you describe your occupation?

BLOCH: Horror is my business. I sell horror & dread. The doctor guards your heart; I devote my professional skill to inducing failure in same. Some people live by their wits; I live by scaring you out of yours.

FM: How did you get started on your career?

BLOCH: When I was 10, I saw a magazine at a railway station that attracted my attention. It had a half-naked damsel on the cover. I was curious about the other half. The magazine's name was Weird Tales. I knew what weird tales were because in our house we had a four volume set of Edgar Allan Poe.

In the pages of this pithy pulp I was particularly attracted to the work of a writer named H.P. Lovecraft. I had the temerity to write him a fan letter when I was 16 or 17 years old and though I was hardly dry behind my horns, he treated me like a grown-up, thereby demonstrating what a poor judge of human nature he was. In those days children were supposed to be seen and not heard; not like today, when they are supposed to be seen and not had. I was thrilled to have the opportunity to interact with an adult. I wanted to meet him but he lived approximately a thousand miles away and in those days only one family in five had an automobile and ours was not included in that car-free company. Lovecraft has been characterized as a recluse but the simple fact is that he couldn't afford a Ford. And my parents wouldn't permit me to rollerskate to Providence, Rhode Island.

loved his craft

FM: Did you seek any advice from Lovecraft?

BLOCH: Yes, I guess something about my letters (they were all in CAPITALS) suggested to him that I might capitalize on my ability to express myself cogently (I confess I had to look up the meaning of the word in the dictionary), suggesting writing might prove to be my forte. So I tried my hand at a weird tale and it was accepted by editor Farnsworth Wright. And I never did an honest day's work after that. Incidentally, I didn't become rich enough to afford a Stutz or a Bearcat, writing for Weird Tales, as they only paid a penny a word on publication--or threat of lawsuit.

FM: We understand you once bit the hand that inspired you by killing off Mr. Lovecraft in a story?

BLOCH: Yes, with Howard's permission and tongue in check, I afforded him a premature burial in "The Shambler from the Stars." He returned the favor by eliminating a certain Robert Blake in "The Haunter of the Dark." Thirty years later and many miles distant I had the eerie experience when the late Fritz Leiber, with his magnificent Shakespearean voice, during the first World Fantasy Convention, in total darkness except for the spotlight on Leiber and the story, I had a preview of my own death as "The Haunter" came back to haunt me. Excuse me while I take a breath; as the prisoner said to the judge who just condemned him to life, "That's a long sentence." It took two embalmers to revive me.

Speaking of embalming, at my 38th high school reunion I'm afraid I scared--or scarred--an old classmate for life. When she

Peter Cushing catches 4,000,000,000 winks in THE SKULL (Amicus, 1965)

asked me what I did for a living, I told her I worked for a mortician, putting smiles on corpses.

the name of the game

FM: Is there any difference, as an author, between today and what may be termed "the good old days"?

BLOCH: A remarkable difference. Years ago I was used to making friends with an editor, dealing with the same one for decades if not a lifetime. The same went for publishers, whom I would get to know on a first name basis. Editors & publishers alike were dedicated men. Today the personal touch is gone; conglomerates are in control and there are more musicians than editors. The name of the game is Musical Chairs.

FM: You're quite a conventiongoer, how do today's conventions compare with the early ones?

watch out for splinters!

BLOCH: Of course the first con ("World" in 1939) only attracted an audience of under 200 Today 2000 would be preregistered several years in advance. Attendees used to recognize each other, now you can go hours without seeing a familiar face. The conventions are splintered into Star Trek groups, Star Wars fans costumers, "filk" singers, gamers, Dr Who fans, horror fans, film monster fans, collectors--occasionally even a science fiction fan sneaks in.

the danger of pratfalls

FM: Are there any problems facing people being interviewed?

BLOCH. Yes, definitely There are pitfalls (and pendulums) that the average individual is not aware of. Radio & TV interviewers make their living asking questions and have fore knowledge of their subject, cue cards to guide them, lighting to make them look good, while the poor author is an il lit (though not illiterate) amateur in a world of pro's. It's a harrowing--or horroring--experience.

FM: Well, the spotlight's on you today, Mr. Bloch We're only shining from your reflected glory.

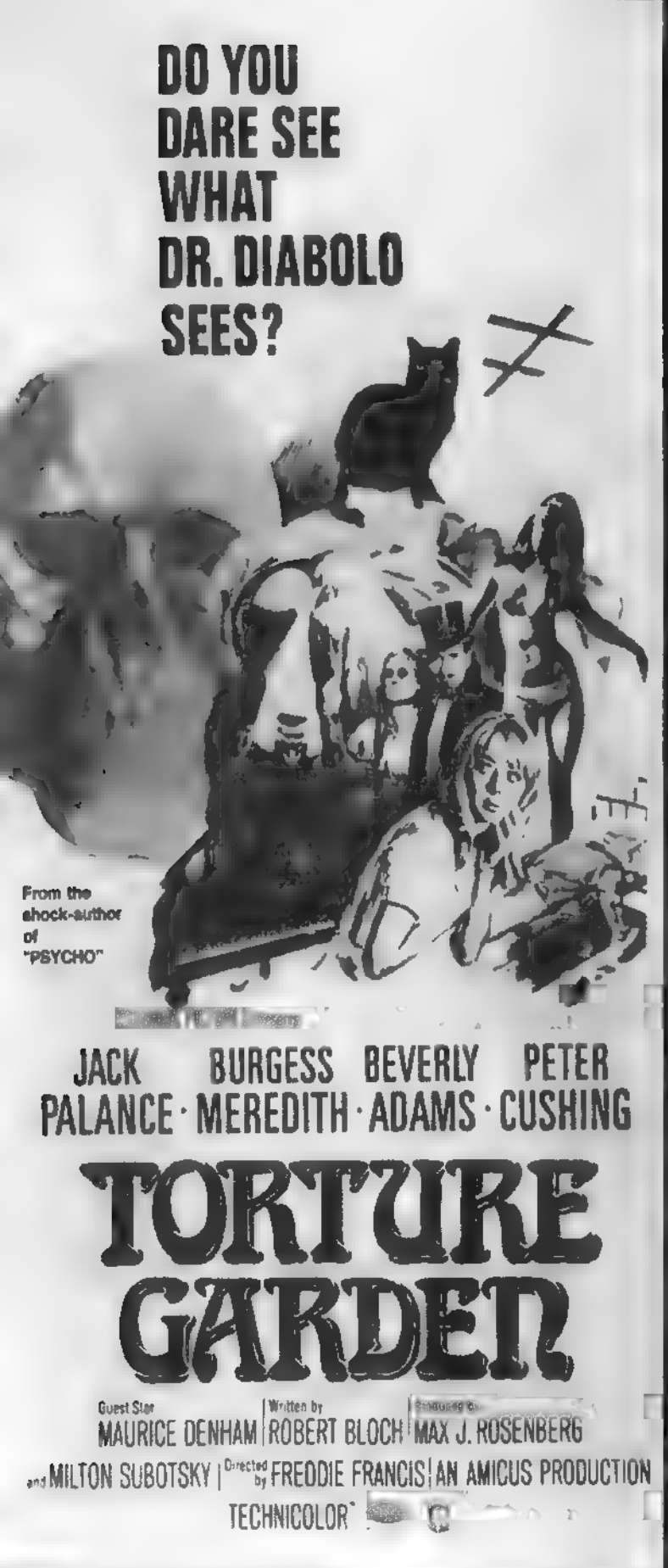
BLOCH: That's fulsome praise indeed. I deserve perhaps only half-fulsome

serious stuff

FM: We've come a long way into your interview without asking you a basic question: How do you define horror? And what is its attraction?

BLOCH: I think the most comprehensive term as a synonym for horror is fear & terror of the Unknown. Things we can't anticipate or foresee. A small child's--and quite frequently an adult's!--fear of the dark...and most particularly the phantoms of the imagination that populate the dark The fear of a human being who doesn't act, think or look like a human being. The fear of deformity, insanity. The fear of spiders & snakes and the pale horrors you find under rocks in the woods. The fear of the unexpected, the not-quite-seen. That great mystery shrouded with a question-mark: Death. We can be comfortably frightened because we can close a book or leave a theater.

Things have changed in the past 40 or 50 years, we've stopped dwelling so much on the supernatural and instead are investigat-


DO YOU DARE SEE WHAT DR. DIABOLO SEES?
From the shock-author of "PSYCHO"
JACK PALANCE · BURGESS MEREDITH · BEVERLY ADAMS · PETER CUSHING
TORTURE GARDEN
Guest Star MAURICE DENHAM
Written by ROBERT BLOCH
Produced by MAX J. ROSENBERG
and MILTON SUBOTSKY
Directed by FREDDIE FRANCIS
AN AMICUS PRODUCTION
TECHNICOLOR

THE TORTURE GARDEN (Amicus, 1967) Beside his literary & film credits, Bob's terrorvision work includes episodes of Star Trek (original series), Thriller, Night Gallery and Darkroom.

ing the far more frightening mysteries inside the gray matter of the human skull.

cutting remark

Then there's the overt grossness today. Once we were scared thru the use of imagination; now it's amputation. Technology has made the impossible possible. Unfortunately the people (I use the term loosely) in charge have discovered the ease of grossout and every five minutes--sometimes only four--a naked bimbo gets killed in some ever-increasingly gory fashion. "Gorror" films instead of horror films. Nobody would consider remaking "The Devil and Daniel Webster" (aka "All That Money Can Buy" with Simone Simon).

shh!

FM: Dare we mention PSYCHO?

BLOCH: Not if you value your life. Or that of your wife, or your children. Mass murderer Ed Gein and Norman Bates had very little in common. Heinous Gein didn't kill anyone in a shower, dress in women's clothing, keep a mummified corpse in the house. I was principally intrigued by how such ghastly goings-on could have remained secret in such a small community where, if someone sneezed on the south side, someone said "gesundheit" on the north side.

the devil you say

FM: Has any of your work ever been censored?

BLOCH: I understand two of my segments of Star Trek--"Catspaw" & "Wolf in the Fold"--were not aired in Dallas, Texas...due to some objection to satanism in their context. On the other hand, they televised my "What Little Girls Are Made Of."

his estimations

FM: What about some of the celebrities you have known & admired?

BLOCH: The legendary silent movie comedian Buster Keaton was the first authentic genius I ever met.

Peter Lorre: Only once did he escape being mired in commonplace menace roles. That was his first American film, MAD LOVE, a true shocker.

Val Lewton--a dedicated director who brilliantly brought off horror highlights in, for instance, THE CAT PEOPLE.

Michael Redgrave--When, as the crazed ventriloquist, he spoke in the dummy's voice in DEAD OF NIGHT, the audience knew the sheer shock of schizophrenia.

Tod Browning--His revelation of the world of the pinheaded idiots, midgets and the armless-legless torso in FREAKS was enough to inspire nightmares for a solid year of Sunday.

Lon Chaney Sr.--In film after film this unique actor played a succession of cripples & deformed men and earned a deserved reputation as "The Man of a Thousand Faces."

like father unlike son

Lon Chaney Jr.--Consistently miscast in routine villain roles. He proved to be a natural among such monsters, mummies, vampires and victims of Five O'Clock Shadow.

Lugosi--As the world's most recognizable vampire he celebrated the career of the nocturnal prowler. He symbolized the Continental Seducer, kissing hands and then biting necks.

Boris Karloff--Despite FRANKENSTEIN and THE MUMMY and THE GHOUL and roles as a dozen mad scien

"Come with me to the Gasp Bar." Hayden Rourke tries to persuade a reluctant Barbara Stanwyck to be his date. But Barbara's trying rail hard to resist. THE NIGHT WALKER (Universal, 1965)

tists, underneath it all he was a cultured mild-mannered Englishman with a lisp.

Fritz Lang- Boris Karloff fell in love with him when they sat opposite each other at a dinner party in our home presided over by my wife Eleanor. Incidentally, she has never read one of my stories--claims she doesn't want to know what monster lurks beneath my benign exterior. An excellent judge of human nature

Forrest Ackerman--There is no truth to the rumor that he ghost-wrote my unauthorized autobiography. A 77-year-old man with the heart of a 7-year-old child. He keeps his on top of his TV!

it all began with alfred

FM: Tell us a bit about your movie & TV career.

BLOCH: 1960 was the year I got the middle initial, "P". "P" for PSYCHO Although I only wrote the book from which the film was adapted, like Damnyankee being one word in the South, I have been rechristened Robert Psychobloch. Rights to my novel were bought via an intermediary who I did not know was representing Alfred Hitchcock or I might have included all shower rights in the contract. Two years later I was asked to do a modern version of the silent surrealistic classic, THE CABI NET OF DR. CALIGARI, a prospect which I approached with both pride & trepidation. Eventually they threw out the doctor (final title: THE CABINET OF CALIGARI) and so much doctoring of my script ensued that I prefer to forget about the abortion that emerged. So much for my detour into being a cabinet-maker.

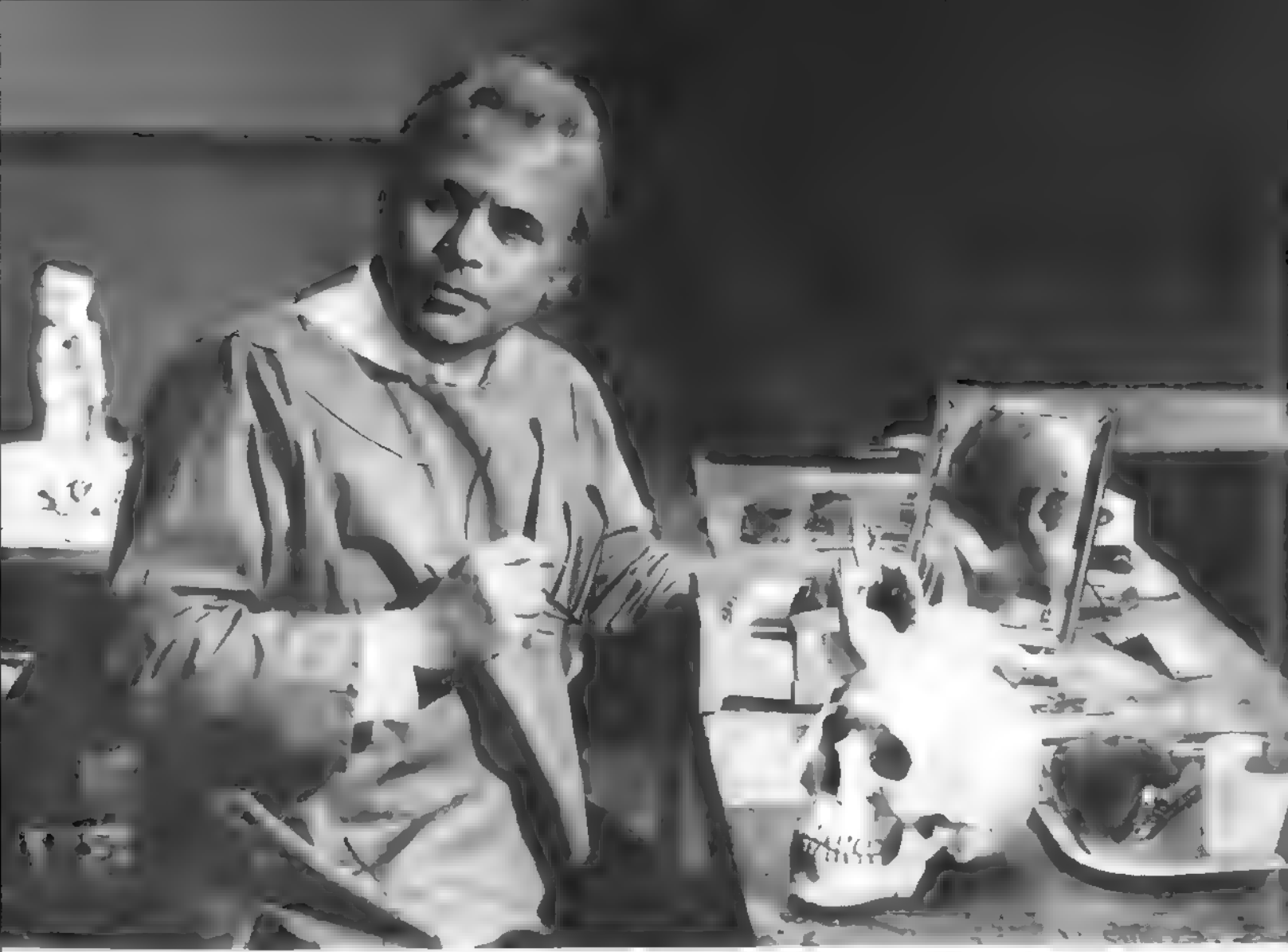
castles in pain

In 1964 I became associated with William Castle, the Gimmick Master of the Movies, and had the pleasure of befriending the legendary Joan Crawford, who portrayed the woman men lost their heads over as the ax wielding maniac in STRAIT JACKET. The same year I screenplayed THE NIGHT WALKER with veteran actress Barbara Stanwyck, again under the aegis of Bill Castle. The following year Peter Cushing & Christopher Lee teamed up on the Amicus (British) cinemadaptation of my story "The Skull of the Marquis de Sade". THE SKULL went to my head and the same year I did another for the team of Subotsky & Rosenberg, THE PSYCHOPATH. The following year I did my first "B" picture, you should excuse the expression, THE DEADLY BEES.

ouch!

FM: We suppose it was a honey of a picture?

BLOCH: It proved to be so popular it was later remade as THE STING. The next year I got an assignment to turn the turn-of-the-century classic, "Torture Garden", into a film. After the fiasco of Caligari, I would have approached this project with crossed fingers except I have always found it difficult to type with crossed fingers. My fears proved not to be groundless for there was no garden in the film and the torture originally



From his outward appearances, Byron (Herbert Lom) looks just like the good doctor he was before he entered THE ASYLUM. (Amicus, 1972)

envisioned by Octave Mirbeau now consisted of a couple of octaves of screams from the literate patrons in the audience appalled by the liberties taken with the novel.

the irs & i

In 1971 I capitalized on an experience with the Internal Revenue Service and wrote a screenplay entitled THE HOUSE THAT DRIPPED BLOOD. As you may or may not know, the IRS is operated by illegal aliens from Transylvania, bloodsuckers as bloodthirsty as any relative of Count Dracula

grand (guignol) opening

In 1972 I was onstage with Moona Lisa at Pantages theater in Hollywood, catty cornered from the funeral parlor where Bela Lugosi had lain in stake er, state--in 1956, the theater where Vincent Price celebrated his 101st movie role (THE ABOMINABLE DR PHIBES) and where Al Jolson ran down the aisle from the last row in the house to the stage to take a bow at the premiere of JOLSON SINGS AGAIN. The occasion was the opening of my ASYLUM (room for one more) and Forrest Ackerman awarded me a trophy, for what I don't remember, perhaps for keeping my sanity while working in Hollywood. I then was called in to MGM Studios to do a screenplay of my novel "Nightworld". It was never produced but 7 pages from the scenario were later incorporated in a manual of instruction called "Film Scripting".

Shortly before George Pal's demise in the 80s I had commenced work with him on the adaptation of an H.G. Wells short story which he planned to film as THE DAY OF THE COMET. George died and the comet's tail faded into oblivion. But that's another tail.

the king & i

I had been doing television as far back as 1961 with 8 scripts for Boris Karloff's "Thriller" series, four "Star Trek" episodes, one for "Night Gallery" and three for "Darkroom". Following the demise of George Pal, one of the last of the big time gentlemen, I was disenchanted by my association with so many Hollywoodenheads in the movie industry that I agreed to a television offer to create a pilot for a series based on Stephen King's "Salem's Lot". This experience taught me that my wife the airplane stunt diver was the only successful pilot in the family after my story-line was approved and I fleshed out a script, only to have it scrutinized by, or should I saw screwed by, 37 second-guessers. By the time they were thru critiquing it (translation: sabotaging) it looked like it had been run thru a shredding machine and there was hardly a shred of evidence of my work.

Peter Cushing realizes too late that the house of wax he has visited is also a house of death. THE HOUSE THAT DRIPPED BLOOD (Amicus, 1971)

At home with Bob perusing a volume of Poe-try. This photo is one of a series shot for Bob by FM's mon-star photographer, Walt Daugherty. The tall trophy on the left side of the bookshelf is the Big Heart Award, presented each year at the World Science Fiction Convention, to an individual of outstanding kindness. The award now resides in the Ackermansion, where it stands as a memorial to the warm & witty master of the macabre.

The famous dinner engagement that brought Boris Karloff, Forrest J and Wendayne Ackerman, director Fritz Lang and Robert Bloch together for the first time.

Bob displays his FM Horror Hall of Flame Award while Forry (in Bela Lugosi's Dracula cape) holds the award for TV Mon-stardom presented to Moona Lisa.

At last report, "Salem's Lot" had become a parking lot.

fancy footwork

FM: What are you presently working on?

BLOCH: In the late 20s a miserable mishmash was made of A. Merritt's mysterioso novel, "Seven Footprints to Satan". His eerie book was filmed as a slapstick comedy. A producer who respects the work has now acquired the rights and a package is being assembled which includes myself as scripter and Curtis (GAMES) Harrington as director. If it reaches fruition, there may be cameos in it for Ray Bradbury, Forry Ackerman, John Landis, Ann Robinson, Ron Borst, Brinke Stevens, Richard Matheson, Lincoln Bond, A.E. van Vogt, Kenneth Anger and even myself. However, there is no truth to the rumor that director Joe Dante may play Satan; he's otherwise occupied, fanning the flames in Dante's Inferno. We're opting for Marlon Brando.

FM: How about Anthony Hopkins?

BLOCH: A devil of a good idea.

FM: Thank you, Mr. Bloch, and may all your nightmares win their races

BLOCH: I'm betting on a horse named Pinocchio to win by a nose.

KONGAROO MEETS

A Spritely Exchange of Opinions between a Cross Sci-Fi Fan from the Land of the Southern Cross and Robert Bloch, noted Psycho Therapist of the Land of the Blue Cross.

Editor's Foreword: This article originally ran in FM #13 in 1962 (was it that long ago?) We present it now in memory of Bob Bloch's earliest contributions to these hallowed pages, and because it seems quite poignent today.

Graham B. Stone of Sydney, Australia, is an ardent science fiction enthusiast. **(We regret we don't know his current whereabouts. If you read this, Graham, how about dropping us a note. We'd love to know how you think about all this 33 years later!)** He takes his fiction and his films very seriously and has little like for anything less than the very best for his favorite form of literature and motion pictures. He has been displeased with **FAMOUS MONSTERS** from the start, taking a negative view of its very nature. Yet, because of his many positive contributions to the Imagi-Nation, his recognized standing in the s.f. community of Down Under, we feel obliged to consider his criticism seriously—and provide a rebuttal by an equally sincere individual, respected in the field for his countless contributions to all phases of fantasy: Robert Bloch.

* * *

About this monster kick (starts Stone). Some of the stills in **FAMOUS MONSTERS** have some historical interest; I snigger at some of the puns; and if you make money out of the thing I'm delighted to hear it. But if you imagine you are doing science fiction any good producing such a publication, in my opinion you should think again. I think the atrocities of science fiction the movies have produced have pretty uniformly set the movement back a long way—even any there have been without any monsters, few as there would be. But the monster angle is particularly bad. And now monsters have become firmly identified with SF in many morons' minds. Not long ago a local department store advertised SF pocketbooks being on sale at their book department: the ad was headed "Take home a monster". Maybe you figure it's a good thing if people have even heard something called science fiction exists. Well, I don't, if they think it's all monsters—or deros*—or flying saucers—or any other kind of crud. I'd be a lot happier if they'd never heard of it at all. *deranged robots inhabiting underground caves, evil influences

Son of Konga

of a controversial series of stories known as the Shaver Mystery.

And now, as Mrs. Tracy said, a word from our Spencer.

In this case, our "sponsor" happens to be named Robert Bloch.

Mr. Bloch is too well-known to require an introduction.

All the world knows who wrote Uncle Tom's Cabin and Little Orphan Annie—and it was not Robert Bloch, altho he wouldn't mind taking credit for them, but he would prefer cash.

Robert Bloch is, of course, the author of "Murder Cycle, Son of Motorcycle," from which Alfred Hitchcock made the motion picture PSYCH HUR, SON OF BEN HUR.

Tomfoolery (son of Tom Swift) aside, Robert Bloch does have to say in a serious vein in response to Mr. Stone's stones:

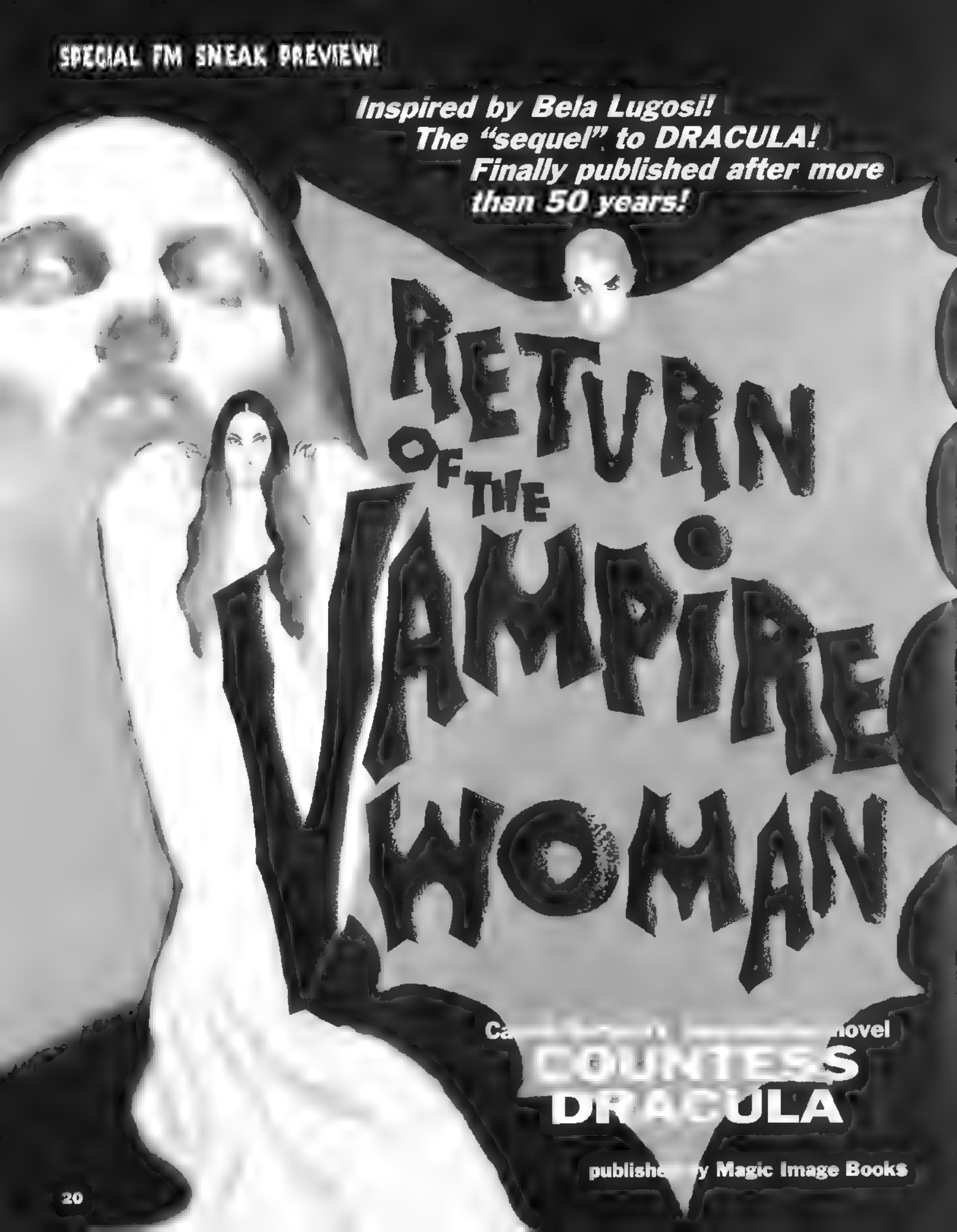
Somewhere I've heard it said that a child—or was it a monster?—has to learn to crawl before it learns to walk.

For that reason, I can't agree with your condemnation of monster magazines. When I was a small child—or monster—I heard the same criticism levelled at a new publication called Weird Tales because of its lurid covers and interior illustrations: the tentacled horrors adorning Amazing Stories came in for equally severe castigation. In fact, throughout the decades that followed, science fiction was equated with those nasty black sheep of the literary family the "pulps." Then along came Buck Rogers and Superman, and science fiction was still further demoted to "comic book stuff." I myself took violent exception to this, feeling (as you do now) that it harmed the status of both science fiction and fantasy, just as inferior motion pictures and television presentations did and do today. I've written my opinions at great length.

But I can't help but take a long-range perspective on all this and realize that, during the past 30-odd years, while science fiction and fantasy have labored under this stigma, thousands of new readers and hundreds of new writers have been added to the ranks of devotees. And many of them were attracted to the field, at an early age, by just such despised media. As they matured, and their tastes developed, they went on to more adult fare. But the point is—they were attracted. And I can't help but feel that this magazine is performing a similar function today. The tongue in-cheek approach is surely self apparent to even the youngest reader; there's no pretense that this is anything but fun. And when it comes to fun, I'm in favor of it. At least until they come out with a good substitute. **END**

the Creature from The Bloch Lagoon

SPECIAL FM SNEAK PREVIEW!


Inspired by Bela Lugosi!
The "sequel" to DRACULA!
Finally published after more than 50 years!
RETURN OF THE VAMPIRE WOMAN
novel
COUNTESS DRACULA
published by Magic Image Books

The innkeeper offers some garlic to ward off the "wampyr"—the Undead. (Suggested by a scene in MARK OF THE VAMPIRE, MGM, 1935)

While she only appeared once as Luna, the vampire girl (in MGM's MARK OF THE VAMPIRE) Carroll Borland set the standard for all such ghoulish gals to come. (Lilly Munster's "look" is one such popular adaption.) Carroll became fast friends with Bela Lugosi during the filming. Lugosi was her dedicated career sponser. The spark between them, and with Bela's prodding, she wrote a novel sequel of sorts to DRACULA entitled Countess Dracula. The work lay unseen for over 50 years until now, it is finally being published by Magic Image Publications (the group behind the Universal Classic Filmscript series). Check your local bookseller for this highly recommended novel. For additional information contact Magic Image directly at 740 S. 6th Ave, Absecon, NJ 08201.

Here we present a brief excerpt from the book to whet your appetite!—4E

excerpts from

COUNTESS DRACULA

by carroll borland

A fog was drifting over the Baltic, a white blanket that covered the plains and hills and, then, growing bolder, carried its inexorable march up the mountain, feeling with opaque fingers for a foothold in the crevasses. It swallowed all that stood in its way, overwhelmed a peasant's hut, and changed a tall pine into a ghost that moaned with the voice of the wind. It even dared to rise and blot out the stars from the sky, and drown the moon in a misty sea. Upward and upward it carried its march, until the village of Bitzritz was engulfed in a tidal wave of woolly whiteness, and the oblong windows of "The Golden Krone" were mere fuzzy glow worms that clung crazily to a murky wall.

The fog reached the castle at the top of the hill. It wove through the tattered battlements and wrapped the crumbling towers in its folds. It brooded over the spot like a wraith of the Past. And one who watched could imagine seeing flitting shapes in the mist...of a man who passed through the heavy doors of the castle without opening them, and who was wafted to the topmost towers, and vanished, with the bats wheeling about him.

A cold night, a windy night, as dark as the deepest pit. Across the steppes were flickering blue fires, a will-o-the-wisp to lead travelers astray, and somewhere there was a green-gold glint or a distant howl that told of a pack of wolves.

Back at "The Golden Krone" there was music and dancing, for the townsfolk were doing the Czardgis to the tunes that Brahms made famous; those gay tunes with the underlying current of sadness that typified the life of the people--a life brilliant and colorful, but with depths of pathos and superstition.

High on a wall, gaily festooned with late flowers and autumn leaves, was a cross of mountain ash, woven with wild garlic and wolfbane. It was a charm to ward away the "vrolok," or werewolf, for this was Saint George's Eve when all evil was supposed to be abroad.

The gay quartet of Americans came trooping down and halted on the stairs to watch the dancing. The innkeeper bustled forward to ask their needs, but he stopped short when he saw they were dressed for the out of doors.

"But surely, meinherr, you aren't going out? But no...not tonight, of course, not tonight," he said with an air of finality. "Of course not tonight. Why, tonight is Saint George's Eve."

"Oh, I think I've got it," cried Kay Teldon. "This must be some kind of a Balkan Halloween, and the 'goboluns'll get cha if ya don't watch out."

"Risa, really I think—" began Anthony, but his wife clapped her hand over his lips.

"Oh, we're not afraid," she laughed, pulling her dark wrap more closely about her. "The fog is lifting. See, there is a star."

The innkeeper's wife added her entreaties to those of her husband. "Madame," she said, "I warn you as your mother might."

"Don't worry," laughed Kay. "I'll be Mrs. Morrow's chaperone. I won't let any sheik or warlock get near her."

But the kindly wife persisted. "It is not only the male you must

The author, the late Carroll Borland, wards off a statuette of the mighty Count Dracula held by FJA, a gift to him from Bela Lugosi. (Now on view in the Ackermuseum.)

fear. There is, it is said, at the castle, that which is worse: a woman--for a woman should give life, not take it--and when a woman is of the Devil, that is worse than the Devil himself."

"The female of the species?" quoted Bob. "Want to back out, anyone? Kay? Nonsense. Come along."

The innkeeper's wife shook her head direly.

Just as they were going out the door, she slipped something into Marise's hand. It was so dark that Marise could not see it, but she could smell it garlic- and she smiled, for the Hungarian peasants believed that the "wampyr" or undead could not stand the scent of garlic.

"Whoops, my dear," chortled Kay. "I actually believe that old duck was thumbing his nose at me!"

"Nope, Kay, wrong again," explained her husband. "He was only warding off the evil eye."

"Brute, I knew I had a funny face, but I didn't think I looked like Ben Turpin," she snorted.

Marise shivered a little as she walked along, and not entirely from the cold. She was afraid of the wolves, and the fog depressed her.

Anthony, looking down, thought again how beautiful she was: the dusky tendrils of hair against her damp cheek, now rosy with the cold, her lashes studded with the glistening mist, and the small droplet that hid in the curve of her lip He stopped and brushed it away with his mouth. Glancing up, she smiled and grasped his arm a little tighter.

It was so cold, she thought--that raw, damp cold that chills the eyeballs and makes the fingertips numb and aching. Absently she nibbled at the garlic as she went, welcoming the warm sting in her throat.

Soon the castle could be seen dimly through the mist, and Kay wondered audibly if they had elevators running to the towers.

"Really, I'm absolutely terror-stricken, aren't you?" she asked in a conversational tone.

"You sound it," jeered her husband. "Look, don't you realize that all old castles in Transylvania are haunted?"

"You're batty."

"Batty is right, Kay," called Risa. "The place is full of 'em. I could see them hanging in bunches as we went by. They will all be out tonight, so cold and slimy, brushing by your face, and rumpling your hair."

"Oh, yeah? Well, the first bat that musses this finger wave is going to join his bat ancestors, let me tell you."

"I can just see you chasing bats, Kay," announced Bob with an air of great wisdom. "They are only winged mice."

"Oh, Bob! I don't wanna go. I won't budge a step farther, and you can't make me."

"Aw, come on," urged Bob. "I'll keep the bats off you."

"All right," she quavered, "but if you let one touch me, I'm going straight to Reno when we get home!"

They hurried onward and soon reached the top of the hill, where, panting and laughing, they attacked the huge door of the castle.

Instinctively, they shrank back as a rush of cold, stale air met them.

"I'm absolutely terror-stricken", says Marisia to her husband-to-be. Elizabeth Allan & Henry Wadsworth (with Bela Lugosi & Carroll Borland in background). (MARK OF THE VAMPIRE, MGM, 1935)

AN FM EXCLUSIVE

HOORAY FOR PRE-HOLLY ED WOOD!

fascinating new insight into the real man behind the myth

by kathryn magayne-roshak

Kathryn Magayne-Roshak is an instructor in cinema history at University of Wisconsin. She became intrigued by the mystique surrounding the media hype related to Ed Wood Jr. and embarked on a personel odyssey in search of the real man. Her perseverance located some of previously anonymous Wood family members who shared their recollections and insights into their infamous relative with her. We wish to thank all those who cooperated with the author with a special thanks to Thomas McDonald for providing us with family photos and young Ed's personal correspondances. We hope this article, while not of a "monster" nature, will provide new insight into the life of a colorful member of the "horrorwood" family.—pub.

Edward D. Wood jr., died in 1978. Now with the release of Tim Burton's major movie, a musical in the works, post humous publications of several Wood stories* and a book by Jean Stine, a mountain of magazine & newspaper articles, Ed's at the pinnacle of his career.

when dreams disintegrate

The generation of kids who ate up Ed's strange brand of horror films is now old enough to realize what it took to make them. As that generation begins to reach their mid-30s and (for some diehard optimists, their 40s) success becomes measured less by "stardom" in one's chosen profession and more by just being able to do the job.

Ed managed to kill himself by just doing the job.

One really can't fault Touchstone for marketing Burton's film as a comedy, but the audience's perception of just how funny this movie is will probably depend upon just how many times they've fallen on their faces in the course of following their dreams.

angora begorah

Then there's the growing acceptance of transvestism Cross-dressers have come out of one closet and raided a bunch of others. Ed apparently crossed early (tho not as early as commonly believed) and often, with that particular affection for angora.

And then there is the personal appeal. Ed was one heck of a nice guy. His friendship with the forgotten & unwillingly drug-addicted Bela Lugosi is the touching center of Burton's film Family members recall him as always cheerful, even during very late-night phone calls home to various relatives, which contin ued all during his life. Rudolph Grey's oral history, "Nightmare of Ecstasy", is full of testimonies to Ed's generosity, geniality, good will and love of making movies.

to know him was to love him

Time after time, bomb after bomb, disappointment after disappointment, he returned to the thing he loved most in the world, even after it was apparent that the movies had long since tired of him. Thus, another crucial element of the Wood mystique: the young, handsome, ebullient dreamer, crushed & defeated, physically & emotionally wounded, dead drunk and too soon a dead drunk...but still trying to work in the movie business. He tried so hard, was so sincere...how can you not love him?

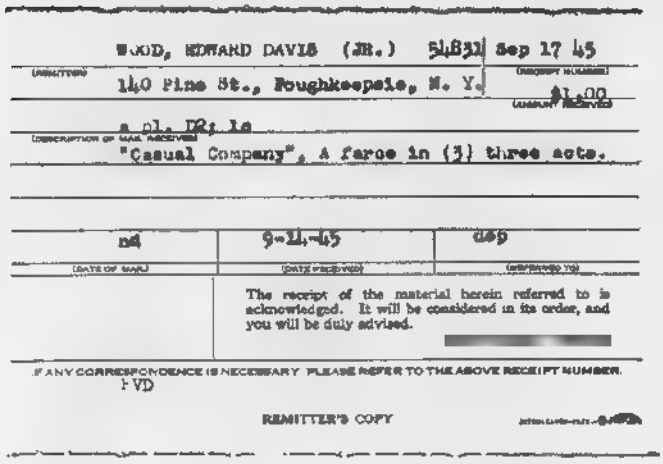
Richard Gallagher, a New York Ed Wood fan, puts it this way: "The endearing thing about Ed Wood is that he pursued his dream with a conviction that could not be dampened by lack of talent, inadequate financing or the contempt of critics. It wasn't that he was unaware of his shortcomings, he simply refused to let them stand in his way."

taking the discovery channel

A quest to learn more about the pre-Hollywood Ed prompted Gallagher, who is also a New York private investigator, to lead an ace reporter pal to the discovery of several first cousins still alive & well, in & around Poughkeepsie, New York where Ed was born in 1924, as well as a nephew in San Antonio, Texas. The cousins, Joseph & Thomas McDonald, whose mother Mabel was Lillian Wood's sister, and Ruth Donnelly, the daughter of one of Ed Sr.'s sisters, and nephew William Wood generously agreed to share unpublished letters, family photos & memories of their cousin Junior, as he was called.

can you guys empathize?

William Wood, the son of Ed's younger brother, the late Bill Wood, has the recollection most certain to evoke tragedy in the hearts of every kid who ever lost track of their baseball card collection, or...horrors...gave away their old issues of FAMOUS MONSTERS. "I had a model flying saucer," Bill says. "It was plastic, probably 10" in diameter with a bubble canopy & wooden base. There was a label underneath: "Grave Robbers from Outer Space." When his Uncle Ed gave it to him, he explained to Bill, who was about 8 years old, the Chroma Key process. And where is that model today? All Bill knows is that he doesn't seem to have it anymore.



WOOD, EDWARD DAVIS (JR.) 54832 Sep 17 45

140 Pine St., Poughkeepsie, N. Y. $1.00

a pl. DR; 1c

"Casual Company", A farce in (3) three acts.

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Ed's copyright filing for Casual Company.

Ed Wood Jr. (right) and younger brother, Bill pose for a school picture, circa 1932. (Items courtesy Thomas McDonald)

Kathy Wood in reel life (above, ED WOOD, Touchstone, 1994) and in real life (below.) Inscription reads "To Mom Wood wih Love, Kathy, 1967. (Photo courtesy Thomas McDonald)

innocence is bliss

The cousins, all older than Junior, have more personal memories.

From all accounts, the movies snagged Ed early on. He spent many hours as a paying customer, then later, became an employee of at least two neighborhood theaters. Smart boy--he learned that the key to happiness was to follow one's bliss, and the bucks would follow. More or less.

my country 'tis of thee

But first, for Ed's generation, you served your country.

Surely the young boy spending as much time as he did at the movies, must have seen reels & reels of the rampant WWII propaganda films disseminated in theaters. throughout the country. And his father being a WWI veteran and with having a mother whom, according to cousin Tom, spoke of almost nothing but the VFW, Ed probably never considered not enlisting.

Ed apparently served his country well. He is reported to have received a Purple Heart, Silver Star and other military honors before his discharge in 1946.

the mystery of sweet lorraine

Ed's career in the movies began with his writing. In a letter to his cousin Tom, Junior writes of his plans after the service to go to Chicago and "marry me my pretty little Lorraine, who waits there for me and then go out and sell plays and produce and direct them [my self]*(sic)*. Just like I am doing with this one that comes off in the Hospital here next week." (This was the first production of Casual Company and not the later performance depicted in Burton's ED WOOD) No one is quite sure what happened with Lorraine.

his old war wound

A clipping from the local Poughkeepsie newspaper tells of Ed's parents being informed that he is recovering in a hospital in the Pacific but it does not specify the nature or extent of the injury. Years later, his wife Kathy would speak of machinegun wounds "up his leg" and treatments that continued throughout his life. Grey quotes Ed's mother Lillian as saying "I wish I knew what he died with besides a heart attack.."

Interviews with family members reveal that the war marked a change in him. Well, what serviceman, particularly a 17-year-old Marine, wasn't changed by that experience? But Ed's experience was shared by a relatively small number of comrades. Ed, and about 14,999 war buddies, contracted *lymphatic filariasis*, aka *elephantiasis*. Tom, also a WWII veteran, says of the disease, "That's enough to make you want to change your sex." Was it also enough to make a man feel like a monster to be pitied & despised?

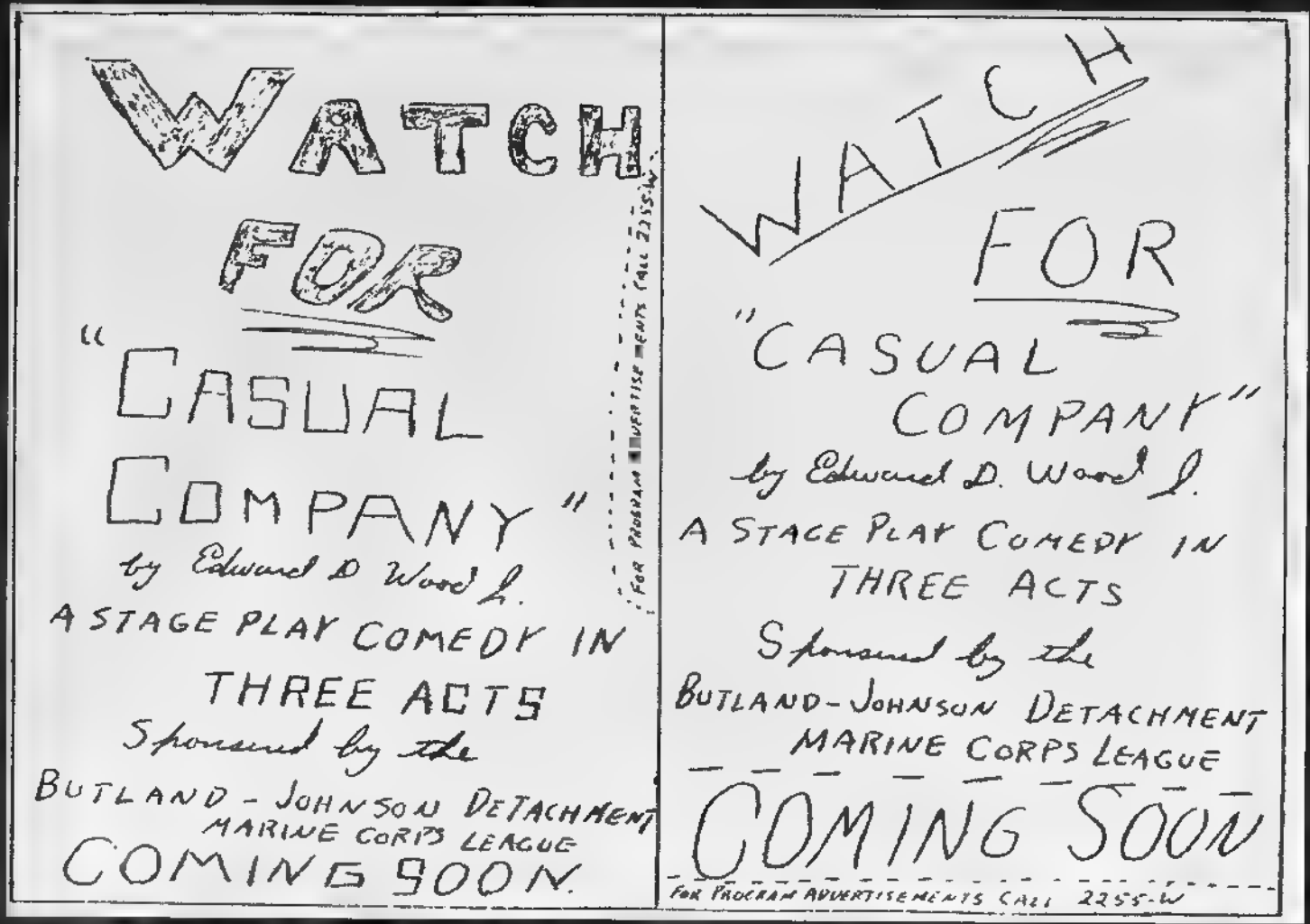
true horror

For clarity's sake, it's important to emphasize that John Merrick (The Elephant Man) had a completely different disease, not elephantiasis. Ed may have done some pretty outrageous things but wandering the streets of LA shrouded & screaming that he was not an animal was probably not one of them. On the other hand, elephantiasis was no minor ailment. Those pictures in our high school biology textbooks that showed a big ol' leg as an example of elephantiasis were being somewhat genteel. It can affect the legs or arms but it turns out that the scrotum is a favorite target for this particular parasite. Tom, who revealed Ed's illness for the first time, spoke of body parts swollen to the size

The real, live (make that "undead") cast of Wood's regular "company": Maila Nurmi (Vampira), Tor Johnson, Dr. Tom Mason (Lugosi's "double" on PLAN 9 FROM OUTER SPACE) and Criswell.

Delores Fuller (Sarah Jessica Parker) and Ed Wood (Johnny Depp) in a scene from ED WOOD.

Ed discusses a scene with Bela Lugosi (Martin Landau), Tor Johnson (George "The Animal" Steele) & Loretta King (Juliet Landau) on the "set" of BRIDE OF THE MONSTER, in Burton's ED WOOD (photos:©Touchstone Pictures. All Rights Reserved)



Exclusive: The handbill (written, designed and hand-lettered by Ed Wood) which he distributed to promote the opening of his play "Casual Company". (Courtesy of Thomas McDonnell)

of basketballs and Ed "pushing a wheelbarrow in front of him for the rest of the war." (I, of course, thought he was kidding, or at least exaggerating. Until I looked it up.) Further research indicates that there was a surgical treatment for the disease and that psychological counseling was of prime importance in young male elephantiasis patients. Cousin Ruth confirms that Ed had the disease and it rendered him sterile. As Tom put it, "Ed's war was personal." This could explain why his plans to marry "Lorraine" in Chicago came to naught.

untrue lies?

Ed is said to have attributed his proclivity to cross-dress to the fact that his mother dressed him as a girl. Family members, Mom Lillian included, have never corroborated this story. Neither the McDonalds, whose family lived with Junior's for about a year when they were children, nor Ruth Donnelly, who was born only 5 days before Ed, and therefore probably the closest to him, ever saw him in anything but gender-appropriate attire. People have said that Ed himself told of storming beaches in women's undies. From what combat veterans have to say about living conditions on troop transports, this was almost assuredly not true.

reel hell real

This is not to say that elephantiasis definitely caused or explains Ed's predilection. He may have simply been born that way and would have liked the feel of certain fabrics no matter what. But extensive research has turned up nothing but dry statistics on the occurrence of lymphatic filariasis in American servicemen in the Pacific. Of course, the victims themselves would not want to talk about it, but, mysteriously, there are no knowledgeable military medical personnel available, or perhaps willing, to discuss it. One really has to reevaluate all that PLAN 9 FROM OUTER SPACE talk about "coverups by the higher echelon" & "muzzlings by army brass." That forsaken jungle hell in BRIDE OF THE MONSTER was all too real to Ed.

junior achiever

But enough amateur psychology. Ed cross-dressed but probably only after he was old enough to dress himself. He left the Marines with, perhaps, an expanded fashion sense (he sent his cousin Ruth a pale blue angora sweater from Hollywood; she could not confirm whether or not it had been worn before she received it) but he most certainly had a head full of plans.

In that same letter to his cousin Tom, dated 20 September 1945 and written on United States Marine Corps stationery, Ed is fairly bursting with enthusiasm about the upcoming production of The Casual Company and the future he envisions:

the play's the thing

"Already since I wrote 'Casual Company' I have written six more plays. A couple of them I think are good, others stink. But then all brilliant authors, (ahem) do make bad ones at times.

Ed Wood Sr., Grandma Fannie Phillips, Ed Jr. and Lillian.

Even Eugene O'Neill. By the way my name around here, since I started produceing *(sic)* this play has been to all that know me, Eugene O'Neill Wood Jr.

"But when my great Extravaganza comes off next Monday they will all feel sorry for the jokes that have been pulled. Or I shall feel sorry for the play.

"Seriously for the moment the cast has faught *(sic)* and worked hard to put this thing in shape and I think personnely *(sic)* that it will come out and if it ever can be sold it will be next monday or next tuesday night. We are expecting representatives, (Talent Scouts) from all the Movie Company's of Hollywood (80 miles away). They were sent for by the Hospital Commanding Officer, so I think that they will be here and I certainly hope so. I'll be a millionare before you know it."

Ah, Ed, Ed, Ed...

il-literary career

Followers of Ed's literary career will recognize his creative spelling & peculiar punctuation. So much for Lillian's assertion that Junior's best subjects in school were reading & spelling.

When Ed's maternal Grandmother, Frances Phillips died in 1963, Ed wrote his reminiscences of her in a letter to Lillian. It is a loving tribute but it also provides a glimpse of what Ed thought of himself and how he perceived the world:

grandma's boy

"The silly little deep laugh when she was proven wrong and the same little deep laugh when she was proven right. But there was a great twinkle in her eyes - a difference I could easily see - perhaps because one day I was to become a writer and I was able to understand things early even though at that time I didn't know what I was understanding. The time she decided to see her first movie and she asked me to tell her what picture to see. It was "SONNY BOY" at the Stratford Theatre where I worked and I called Grandma and took her - she loved it --The only other picture she saw (that I know of) was "THE SHEPARD OF THE HILLS" at the same theatre they were the kind of things she liked. . . I know that during the war her small notes were of great value to me and comfort. I know that through her I have become the person that, through her blood, and her teachings that I am - An honest person and one who loves his fellow man. A reflection of the honest, devoted person Grandma Phillips was."

sincerity shines thru

"Many years ago Grandma told me she was on an operating table and she had died and saw her Christ We can now hold in the fact that she is now with HIM - She will be there for the eternity and with the love that is awaiting her. She has crossed the river this time - and the CHRIST that once waved her back has now enfolded her in his arms has taken her aboard his boat - and they have traveled back across the beautiful blue of the waters she once had seen -- and then into the fog which separates mortals from immortals.

"With all my love to you Mom on this day of sorrow - but Grandma isn't crying...".

The letter is signed, "All my love Jr."

print it!

A beautiful and comforting image, isn't it? You can almost hear Junior yelling "More smoke! More smoke!" as the boat springs a leak. But he's not laughing; he's too busy looking at the big picture. And, perhaps for the first time in his colorful history, so are we.

UNITED STATES MARINE CORPS

Pfc Edward D. Wood Jr.,
20 September 1945.

Dear Civilian Tom, and Midge, and Baby, or dear Cousins;

Now that we have the heading of the letter completed, and I might add, it looks sort of like a letter in its self. In fact it almost tells a story. Lets see if we can build a story around thos headding lines above.

Tom seems to be the name of a man, whom this guy Wood is writing. It seems that their cousins, else why the or deer cousins. Tom must have fallen in love at one time or another with a girl named Midge. Midge then becomes the wife and they have a baby. Well they have to be married in order to have the baby, so there for one takes it that she is the wife. now all of them are cousins to the said Wood.

See, there is a story based around the heading of a letter. Unique huh.

But to get on with the thoughts of this letter. I am enclosing a program of my show which is to be given on Monday and Tuesday of next week. Just three days from now. No I don't expect you all to get into your P-38's and fly out here to see it. But thought perhaps that you might like to see the program of the show, therefore im sending a special autographed copy. Think, I am giving autographs away free now, after the show I am going to charge ten bucks for one. One thing I am sure of and that is, if the people don't like the show they will be unable to throw any tomatoes at the actors, and the author (Me) because I went around and bought up all the tomatoes from all the surrounding towns within a radius of one hundred miles.

However I think it will be a good show and I sure wish that all of you back home could be but here to see it. But then again, it will hit broadway soon enough and you can all see it there. Of course I'll gue some guest tickets. Only of course there will have to be the tax paid on the ticket. The price of the ticket will be three cents, and the tax will come to about fifty bucks. Not bad huh.

Well Tommy me boy, I am sure glad to hear that you are once again a Civilian. I still have seven months to go. 18 May 1946 I shall kiss this outfit good bye, go off to Chicago with my $300 bucks mustering out pay, marry me my pretty litthe Lorraine, who waits there for me and then go out and sell plays and produce and direct them my self. Just like I am doing with this one that comes off in the Hospital here next week.

Already since I wrote "Casual Company" I have written six more plays. A couple of them I think are good, others stink. But then all brilliant authors, (ahem) do make bad ones at times. Even Eugene O'Neill. By the way my name around here, since I started producing this play has been to all

UNITED STATES MARINE CORPS

(2) Two (2)

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And now I think that is about all. Better quit. I can hardly see straight.

Had a long rehursel tonight and it was really good. In the second act there is a rum drinking scene and for all the rehursels we have had the rum bottle filled with coke cola, but our Captain, without letting anyone know, but me, filled the bottle with real rum. So on comes Elbo Joints, (second lead) and takes the bottle from the cabinet and pours the drinks. Six of them drinkthen they start to caught and choke. It was as funny as a barrel of monkeys. They had their mouths all set to receive coke and what they got was the rum. But once they realized that it was rum, we had a hard job to keep them from rehursing that scene over and over again. They sure wanted to anyway.

And that about does it my little ones, and I shall close for the night. Write when ever you get the time, anyway, write.

Love to all

Ed Wood by Ed Wood: In FM #201 we brought you a never-before-seen short story by Ed Wood from the Ackerman Collection. Now, in what we believe to be a first-ever in Ed Wood reporting,is the letter from Ed to his cousins detailing his post-enlistment plans (Plan 1 From Outer Space!)

Courtesy Jim MacDonald

Down for the Count: Bela strikes a pensive pose during a casual foto shoot in his home, circa 1950

LUGOSI LIVES INFERNAL

those who knew bela take exception to ED WOOD artistic "lie sense"

an editorial protest by forrest j ackerman

Dear Reader: It is not the policy of this magazine to chastise or admonish members of the cinema profession who labor in earnest at their craft. However, as this magazine has a unique heritage and obligation concerning the memories of certain golden-age personalities we hold in high regard, we deviate at this time to present the following editorial. I did not know Bela Lugosi or Ed Wood Jr. But Forry and several of the concerned individuals quoted within, did. Therefore, while the majority of moviegoers may see Burton's ED WOOD as nothing more than a novel comedy of errors surrounding the life of a colorful transvestite, we believe you, as our reader, have a different, perhaps lofty, interest. To this end, we seek to balance the picture.

—Ray Ferry, Pub.

If the biofilm ED WOOD is to be believed, Bela Lugosi had a foul mouth. Don't you believe it. A foul temper, perhaps, altho I never saw him angry, never heard him express a deprecating opinion about Boris Karloff. I knew him socially the last 3 years of his life and never heard him utter so much as a hell or a damn. I doubt he even knew the word "Limey".

concurrences

"Vampira"—Maila Nurmi—is in agreement. "They have Bela, who never used a four-letter word, talking like Howard Stern. In the script they talk like Beavis & Butt-head."

Kenneth Anger, noted author of "Hollywood Babylon", sent me a memo: "I was incensed to hear the foul language issue from 'Bela's' mouth in the Burton 'ED WOOD'. It's a libel of gentlemanly Lugosi—an old-world aristocrat. Hope you DE-

Johnny Depp and Martin Landau practice their technique for the World Yo-Yo Championship. (ED WOOD, ©Touchstone Pictures, 1994)

NOUNCE it in an editorial! I'm upset."

Lisa Mitchell, a close friend of Lugosi who had a feature about an encounter with him in an early issue of FM, told me: "I hope Bela Jr. never sees this picture, the way his father's depicted."

Bela Jr. is quoted as saying: "I read enough of the script to decide he wasn't portrayed either accurately or respectfully, and so I stopped reading." And there the matter lies; he has indicated he doesn't wish to discuss the matter further.

the culprits

A week after I saw a preview of the film at a Sunday showing of the Academy of Science Fiction, Fantasy & Horror Films, I had lunch (appropriately at a Sizzler) with the two young fellows who scripted the movie. They seemed nice enough chaps. But they weren't born yet when Bela died and they might have done better by him had they talked to me or his acolyte Richard Sheffield. On the other hand, there's that old saying, "When I've made up my mind, don't confuse me with facts." If employed as a Creative Consultant, I would have emphasized that Lugosi's drug addiction came about as a 20-year-long reliance on morphine to kill the sciatic pains he suffered. I would never have sanctioned the embarrassing scene (which never happened; Lugosi was in the hospital, not at the charity showing of BRIDE OF THE MONSTER) where the theater was filled with raucous ruffians and his car was stripped while he was in the auditorium. It would have made sense for me to be seen in a cameo in the funeral parlor as I was the 101st out of 103 individuals to pass by his open coffin at the conclusion of the ceremonies. True to life, they could have shown Tor Johnson there, bawling like a baby. I'm surprised they didn't pull out that old chestnut and have Boris Karloff bend over him and say, "Come, now Bela, get out of there—stop putting us on." And, for the record, Peter Lorre wasn't at his funeral either.

I regret this complaint will probably make me unpopular with Tim Burton (hey, but I loved EDWARD SCISSORHANDS and your treatment of Vincent Price).

the bottom line

I liked the picture a lot despite its unrealistic & uncharacteristic depiction of Lugosi's gutter-gutterals. It's too late to do anything about it now and I hope Landau & Baker receive well-deserved Academy Awards but I feel obliged in Lugosi's memory and on behalf of his fans who have no vehicle to voice an opinion, to record this formal protest.

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by erie hoffman

THE HAIR-RAISING LIFE OF THE WOLF MAN

they hung a star on his dresing room door... the pentagram!

EVEN A MAN WHO IS PURE IN HEART
AND SAYS HIS PRAYERS BY NIGHT,
MAY BECOME A WOLF WHEN THE WOLFBANE
BLOOMS
AND THE AUTUMN MOON IS BRIGHT

When Curt Siodmak wrote these words as part of a screen play for Universal Pictures in 1941, he had no idea that he was creating a classic, let alone one of the all-time favorite screen monsters of the "Golden Age" of horror films. All he knew was that he had been given an assignment by producer/director George Waggner. It was to be a tale with a title left over from an unfilmed project written in the 30s for Boris Karloff. The title was THE WOLF MAN. He was also told whom the players would be in the film. Claude Rains, Evelyn Ankers, Ralph Bellamy, Warren William, Maria Ouspenskaya, Bela Lugosi and a recent addition to Universal's roster of performers, Lon Chaney Jr.

Elena Verdugo is about to send poor Larry a .45 caliber love note, remembering that a werewolf can only be released from his torment by a silver bullet fired by "one who loves him enough to understand". From Curt Siodmak's HOUSE OF FRANKENSTEIN. (Universal, 1944)

Larry Talbot up to his old wolf mantics—bothering Horrorwood's All-Time Ranking Queen of the Scream. Evelyn Ankers and Lon from THE WOLF MAN (Universal, 1941)

Maria Ouspenskaya, the "old witch" Maleva.

of mice & wolf men

Siodmak more than delivered the goods. He wrote a screenplay that remains one of the classic Universal horror films from the 1940s. It also made a new film star of Lon Chaney (the "Jr." would be dropped from his name with THE WOLF MAN). Chaney, after a generally disappointing career in films, during which he had been forced to adopt the "Lon Chaney Jr." screen name ("They starved me into it!" he would grumble at the time), had started to make a turn-about with his success in the West Coast stage production OF MICE AND MEN as the tragic gentle giant "Lennie", a role he would forever be identified with, thanks to the play and his performance in the 1939 film version. Chaney had been signed by Universal for MAN MADE MONSTER (1941) and scored with his performance as Dan McCormick, the carnival performer whose resistance to electric shock (thanks to his carnival act which included his doing such things as sticking his fingers into light sockets and playing around with car batteries...don't try this at home, kids!) made him the object of mad scientist Lionel Atwill's insane (what else?) experiments.

With THE WOLF MAN, Lon would become the studio's new terror star and eventually portray nearly all of the classic screen monsters. As Bela Lugosi was indelibly identified with Count Dracula and Boris Karloff with Frankenstein's Monster, Lon Chaney became memorably linked with the character of Lawrence ("Larry") Talbot, the Wolf Man.

larry pre-lycanthrope

The story opened with Larry Talbot returning from America to the Welsh village of Llanwelly, following the tragic death of his older brother. Estranged from his father, Sir John Talbot (Claude Rains), due to the old tradition of the eldest son getting much of the attention, Larry is soon settling in to his new/old home, with father & son attempting to grow closer. Larry soon becomes interested in the nearby village. Or rather, in a particular inhabitant, Gwen Concliffe, when he catches sight of her thru a telescope his father has installed in the attic of the Talbot estate.

fortune reveals misfortune

It isn't long before Larry is down in the village, paying a visit to the Concliffe antique shop and turning his charms on Gwen. Gwen, in turn, manages to sell Larry a walking stick with an unusual head on it, a wolf atop a five-pointed star. The star is the pentagram, the sign of the werewolf, and the head is made of silver. The arrival of some gypsies in town gives Larry the opportunity to get Gwen to go out with him later that evening. (For the purpose of having their fortunes told, of course.) Even though Gwen has brought a friend, Jenny Williams (she wants to get her fortune told as well...big mistake), the evening promises to be a romantic one for Larry & Gwen, until Jenny decides to have her fortune told by Bela the Gypsy (Bela Lugosi), whose various methods (cutting the cards, reading the palms of her hands) are cut short when he sees something that terrifies him: the sign of the pentagram appearing in Jenny's right hand. A short time later, just as Larry & Gwen are about to get cozy, a scream fills the night and Larry, racing to Jenny's rescue, finds her being attacked by a wolf. The battle between beast & man is short but vicious as Larry beats the creature to death with the head of his cane. The wolf, however, nearly tears Larry's shirt to shreds as it leaves him a little souvenir, a bite in his chest.

discovery disastrous

It isn't long afterwards that Larry discovers that doing the

"You call yourself a makeup artist!" Lon in his south-of-the-border sojurn in LA CASA DE LA TERROR.

"No, Franky, you can't play with the gun anymore today." (HOUSE OF FRANKENSTEIN, Universal, 1944)

right thing isn't always the smartest thing to do. For his good deed in trying to save Jenny, he has been given a curse that has afflicted Bela: lycanthropy. At first scornful of the warnings of Bela's mother, the old gypsy Maleva (Maria Ouspenskaya), he soon finds his life becoming a nightmare as he goes thru the transformation that turns him into a half-man, half-wolf creature of the night. His attempts to convince his father of his plight fall on deaf ears. Sir John is one of those rational men who believes that the shock of the attack by the wolf has affected Larry's reason. The only way his son can get over this is to face up to his delusion and fight it.

By the end of the picture, Sir John learns differently as Larry, helpless to escape his destiny (even when he is tied to a chair and locked up in the house...another of Sir John's "enlightened" ideas) becomes the Wolf Man once more and this time attempts to add the girl he loves, Gwen, to his victims. It is Sir John, armed with the silver-headed walking stick that Larry had bought, who brings an end to young Talbot's torment by killing him in the same way that Larry had killed the wolf who was Bela.

maleva mourns

And as the horrified Sir John watches, the old gypsy woman, Maleva, kneels over the body of the monster he has destroyed and intones:

"The way you walked was thorny, through
no fault of your own. For as the rain
enters the soil, the river enters the
sea, so tears run to their predestined
end. Your suffering is over. Now you
will find peace for eternity."

Before the agonized eyes of Sir John, the werewolf monster turns back into the body of his son, freed from his curse, but at a terrible price.

a star is born

THE WOLF MAN was, for want of a better term, a howling success. Its superb, high-powered cast & atmosphere made the tragic events of Curt Siodmak's screenplay believable & chilling for movie house audiences of 1941.

And it gave Universal (and horror fans) a new terror star, Lon Chaney. His talents, combined with the makeup devised for the character of the Wolf Man by makeup master Jack Pierce, made the tragic figure an enduring creation.

almost skinned alive

Interestingly enough, the Wolf Man's makeup had originally been devised for Henry Hull in 1935's THE WEREWOLF OF

LONDON, but was not used and a less complex and, hopefully, lengthy makeup was substituted. Pierce's makeup for the Wolf Man consisted mainly of the artificial nosepiece, the werewolf fangs and the werewolf's "fur", which was yak's hair applied, in Pierce's own words, "yak hair by yak hair". There were also the werewolf "feet" & claws. In all, Chaney had to undergo a 4-hour makeup session on the days he became the Wolf Man. It would take about 45 minutes to an hour to remove the werewolf look. Chaney himself, thanks to a quote found by writer Douglas Norwine, expressed his own discomfort with the methods used to remove the makeup when he grumbled, "...Pierce just about kills me ripping off the stuff he put on in the morning! Sometimes we take an hour and he leaves some of the skin on my face!"

lon's baby

And then there were the transformation sequences, taking many hours to film and adding more discomfort for the actor.

Nevertheless, for all the trials he endured, Chaney had good reason to feel proud of his performance. As for his impact on audiences, according to Chaney himself, "...the studio received more mail for me than any other star..." And like Boris Karloff felt for the part that had given him fame, Lon Chaney had a special place in his heart for the Wolf Man. "He was my baby!" he would say when referring to the character.

(im)practical joker

Chaney's sense of humor, which was sometimes on the rough & ready side, also helped him thru the filming. His idea of a practical joke was to sometimes sneak up behind or pop up without warning during shooting in full werewolf makeup and scare the yell out of co-star Evelyn Ankers. Needless to say, while it may have been fun for Lon, Miss Ankers had other feelings about the hi-jinks.

But in the end, a classic was created and now the werewolf had been given the chance to find peace & eternal rest in death.

that's what he thought

Peace & eternal rest were the last things Universal felt like granting to a tormented werewolf, especially when there were big bucks to be made at the box-office.

Curt Siodmak has claimed responsibility for putting the idea into producer George Waggner's head for the meeting of the studio's two top monsters. In the end, he wound up with the responsibility for putting the script together for FRANKENSTEIN MEETS THE WOLF MAN (1943) (which had been referred to jokingly by Siodmak as FRANKENSTEIN WOLFS THE MEAT MAN).

lon & lon = two

With Chaney the studio's major horror draw, Waggner got the wild idea of having Chaney play both the Wolf Man and Frankenstein's Monster, as Chaney had portrayed the studio's #1 nightmare inducer in THE GHOST OF FRANKENSTEIN (1942). There had even been a press notice in Variety of such a plan.

However, the potential difficulties of such a complicated plan (Waggner had felt that with the use of the stunt men and doubles, as well as, obviously, a lot of judicious editing, the idea would work) caused it to be dropped. Lon would return for a second time as the tragic Larry Talbot, while in a decision that seemed logical in a weird sort of way, Bela Lugosi was cast as the Frankenstein Monster, the part he had originally turned down.

Tribute to a classic: comedian Pat Paulsen gets a fur coat for his werewolf part in THE MALTESE BIPPY (MGM, 1969).

Jack Pierce designed many of the most memorable monsters for Universal. His techniques, however, took their toll on the actors who often had to endure several hours in the makeup chair at the start and end of each shooting day. For his transformation sequences, Lon had to remain motionless as the camera recorded a few frames, then endure additional makeup application. (See frames at far right)

1931 production.

The logic behind this move might have been inspired by the fact that at the end of GHOST OF FRANKENSTEIN, the brain of Bela Lugosi's "Ygor" had been transplanted into the skull of Frankenstein's Monster (played by Chaney). Here, for the first time since BRIDE OF FRANKENSTEIN, The Monster not only talked but spoke in Ygor's rasping voice! In a way, it was a subtle "mind over matter" idea; Ygor's brain affecting the Monster's features until they had changed to resemble Ygor/ Lugosi to a degree!

talbot the tormented

Siodmak's script began after the death of the tormented Talbot with a classic sequence of two graverobbers breaking into the Talbot family crypt. Their purpose is to steal any valuables rumored to have been buried with the hapless Larry. They get more than they bargained for when the rays of the full moon not only reveal that the body is unchanged but that the sarcophagus is filled with wolfbane, bringing on a recital of the "even a man who is pure in heart" litany from one of the robbers. The full moon also revives Talbot...

Several hours later, an unconscious Talbot is found lying in a street by a constable in the town of Cardiff, many miles from Talbot's home town of Llanwelly village. Taken to Queen's hospital, Talbot baffles the hospital's chief surgeon Dr. Mannering (Patric Knowles) by his rapid recovery so soon after an operation for a skull fracture. The night the full moon rises, Talbot goes on another nighttime prowl, sinking his fangs into a constable making his rounds. The next day his attempts to convince Mannering and a suspicious police Inspector Owen (Dennis Hoey) of his full moon curse gets him put in a strait-jacket. Mannering & Owen go to Llanwelly to check on Talbot's story as to who he is. Phoning to the hospital to check on Talbot's condition, Mannering gets a shock: Larry has escaped during the night, having torn his strait-jacket to shreds with his teeth...

of maleva & the full moon

Desperate to find an end to his curse or the peace of the death, Larry has managed to track down Maleva, the gypsy whose son

passed on the full moon curse to him His hopes for aid seem doomed when Maleva tells him that she cannot help him. But she does know of someone who can. The pair journeys across Europe to the town of Vasaria, setting of GHOST OF FRANKENSTEIN. Naturally, the doctor Maleva has in mind is Dr. Ludwig Frankenstein (played by Sir Cedric Hardwicke in GHOST). Unfortunately, they're a little too late. All that is left of the Frankenstein estate & sanitarium are the ruins left by the fire that destroyed the place and everybody in it.

And the local villagers are not exactly cordial to anybody inquiring after the late Dr. Frankenstein. "We all wish he'd never been born!" thunders Vazec, the massive tavern-keeper.

It isn't long before the full moon rises and the Wolf Man makes his presence known in fear haunted Vasaria by killing a village girl. The villagers, hearing the howl of a wolf, go in search of the creature and pursue the werewolf to the ruins of the Frankenstein estate. They lose him, however, when the beast falls thru a hole in the ground and tumbles into one of the many underground passages that honeycombed the hospital, now covered in ice & snow.

dr. frankenstein's daughter

Restored to normalcy in the morning, Talbot, trying to find a way out of the underground maze, discovers the body of the Frankenstein Monster frozen in a wall of ice. Freeing the creature, the desperate werewolf believes that Dr. Frankenstein must have kept a record of his experiments. But when the Monster shows him where they were hidden, all that Talbot finds is an empty metal box...and a picture of the late scientist's daughter, Elsa (originally played by Evelyn Ankers in GHOST, she has transformed into Illona Massey, complete with Hungarian accent). Sure that Frankenstein's daughter knows where the vital records are, Talbot, as "Lawrence Taylor", contacts her thru the Mayor of Vasaria, on the pretense of wanting to buy the family estate. But when Elsa learns that Talbot is really after her father's records, the meeting is abruptly ended. She wants nothing to do with anything that reminds her of the events leading to her father's death. She does, however, intend to stay around for the village's Festival of the New Wine.

the secrets of life...and death

Determined to break down Elsa's resistance, Talbot's problem is complicated by the appearance of Dr. Mannering, who has been trailing his escaped patient all over Europe, thanks to newspaper reports of horrible killings that have led him to Vasaria. He wants to take Talbot back to Cardiff and have him confined, something the tormented werewolf is less than crazy about. For Talbot, his only salvation lies in finding the Frankenstein records. His reasoning is that if they hold the secrets of life within their pages, they may also hold a means of giving him what he craves most.

Any plans Talbot has of getting Mannering to help him are interrupted when the Monster stalks into the village. Panic & chaos follow and Talbot has to get the creature away. The pair is soon fleeing from the villagers in a wagon filled with casks of wine, which the Monster kicks off to delay pursuing villagers.

the dam of doom

Things move on to the film's climax when Mannering, planning to drain the life force from both the Frankenstein Monster and Talbot, gives in to the temptation that has seized every scientist who has had a chance to work on the Monster: he's got to see the thing at full power just once! The result, of course, is that the Monster, now charged up, knocks out

Lon's career was really branching out when he took on the role of Larry Talbot, the illfated Wolf Man (Universal, 1941)

s Monsters do with the heroines in their clutches.

The rising of the full moon brings out Talbot's hairy side and the moment audiences waited for takes place: the battle between Frankenstein's Monster and the Wolf Man, which is ended not by the death of one of the creatures but by Vazec the tavern-keeper blowing up a dam situated above the Frankenstein ruins, sending tons of water flooding onto & thru the Frankenstein ruins, sweeping the battling Monster & werewolf to their doom.

Siodmak's screenplay gave the lion's share of screen time to Chaney's Larry Talbot, with Chaney continuing to make his unwitting werewolf a figure who captured audience's sympathy yet was suitably monstrous when the full moon fever overtook him.

bad break for bela

Bela Lugosi, however, was sadly miscast by Universal as the Monster, trying his best but not succeeding. It would be held against him by the studio, which had generally treated the actor poorly during the 40s. Originally in Siodmak's screenplay the Monster would still be able to talk (in Ygor's gutturals) and still be blind (due to the brain transplant in GHOST). But, according to reports, when the footage with the Monster's dialog was screened, the result was considered disastrous and producer Waggner had all of the sequences removed. Thus the reason for the Monster's stiff-armed blind groping walk (which would become a cliché trademark for the creature) was gone, detracting from Lugosi's attempt as the Monster.

There were, from time to time, moments remaining in the picture that did give Lugosi's monster a chilling aspect. The best was the moment when the Monster feels it is at full strength again. The expression on Lugosi's face when that happens definitely bodes ill to anybody in the immediate vicinity.

parker's house role

Standing in for Lugosi as the Monster in the scene where Chaney finds him in the ice and in the action portions of the film's climactic battle of the monsters was stunt man Eddie Parker, a familiar face to action fans for his work both as a stunt man & as a player, usually of supporting villains (not to mention an almost endless number of cops, thugs & western characters just to name a few).

rest in pieces

But in the end, it was the Wolf Man that held the film together, Chaney keeping his character fresh & interesting, capturing audience sympathy when he wasn't sinking his fangs into his victims. And this time, hopefully, at peace.

At peace, that is, until the following year when Universal, trying to scare up new bucks at the box-office, decided that if two monsters were potent box-office, a whole gang of them would be... well...monstrous!

a challenge to brood over

Curt Siodmak found himself involved once more in the Wolf Man and Frankenstein sagas even after he had apparently found

Henry raises Hull with Valerie Hobson & Lester Matthews on the set of THE WEREWOLF OF LONDON. While the design for Chaney's wolf locks was originally intended for this feature, Hull's makeup was toned down in favor of a more "human" look. (Universal, 1935)

cording to the author of DONOVAN'S BRAIN, the writers at Universal had a game to see who could finish off the Frankenstein Monster so thoroughly that whoever wound up assigned to the next saga would be driven crazy trying to revive him. The last thing Siodmak had expected was his assignment to come up with the story-line for what would go into production first under the catch-all studio title DESTINY, then as the more diabolic sounding THE DEVIL'S BROOD. Its final release title would be the more saleable HOUSE OF FRANKENSTEIN (1944).

The title THE DEVIL'S BROOD was an appropriate one as Siodmak's story and Edward T. Lowe's script pulled out all the stops. The roster of horrors would consist of mad scientist Dr. Niemann, a hunchbacked psychopathic killer named Daniel, Count Dracula, Frankenstein's Monster and the Wolf Man.

Kharis the living Mummy was also intended to be among the gallery of ghouls but was dropped. There was only so much room in the script for the horrors and Siodmak & Lowe had to find a way to give the different fiends enough screen time.

murder two

The first part of the film dealt with the escape of mad scientist Niemann (Boris Karloff) and hunchback Daniel (J. Carrol Naish) from the Neustadt Prison for the Criminally Insane, where Niemann had been imprisoned for 15 years after he attempted to do his own Frankensteinian experiments.

With a little help from a convenient thunderstorm and a devastating bolt of lightning which blasts open part of the prison, the pair escapes and finds refuge with the traveling show of one Prof. Bruno Lampini (George Zucco), who claims, among his many exhibits, to have the actual skeleton of Count Dracula, "borrowed" from the Count's castle in The Carpathians.

When Lampin refuses to take the pair to Vasaria (by this time, the place was probably getting as fearsome a reputation with the tourist bureaus as the village of Frankenstein) Niemann has Daniel murder the showman & his driver.

in cahoots with the count

Niemann hides out in the open under the guise of "Lampini". With his assistant/driver, Niemann sets out to start paying back those who helped send him to prison. His first victim is the Burgermeister of Reigelburg, Herr Hussman. His means of destruction: the revived vampire Count Dracula (John Carradine), with whom Niemann has struck a bargain: if Dracula does as the vengeful mad scientist asks, his coffin & earth will be protected so the vampire can return at dawn. But in the end, Dracula falls prey to his ancient enemy, the rising sun, and becomes a skeleton once again.

no rest for the eerie

The second half of the picture found Niemann & Daniel trying to set up camp in the village of Frankenstein, where they are far from welcomed by the village police. Overlooking the village are the ruins of the Frankenstein castle, ravaged by the flood set off in the last picture that swept the Monster and the Wolf Man to their deaths. One of the film's mysteries is the change in location continuity but by this time logic was a minor

Lon & Lou Costello share a private joke in between shots on the set of ABBOTT & COSTELLO MEET FRANKENSTEIN. In spite of the film's comic approach, this film stands as not only one of Lon's best performances, but features Bela Lugosi in fine form. It is also one of the best films by the legendary comedy team.

element in the twists & turns of the plot.

the icemen cometh

Here, the Wolf Man made his return in a manner in keeping with the continuity from the previous picture. He & the Monster (now played, with a little coaching from Karloff, by Glenn Strange) are found frozen in ice (werewolf-sickle?) and are melted free. Alive once more, Larry Talbot is far from overjoyed to be brought back after so many years to a life of misery & horror. Niemann, however, promises to cure him of his curse thru his science if he can help him find those good old Frankenstein family records. Willing to snatch at any straw that will help him find peace, Talbot finds the diary with the secrets of life & death and Niemann is headed back for his old estate in Visaria.

hairy & harried

While Niemann, with Daniel's unenthusiastic assistance, is busy working to keep the Monster's tissues from degenerating any further, Larry becomes the object of the affections of Ilonka (Elena Verdugo), a gypsy girl saved by Daniel from a brutal gypsy chief. But in the tradition of the series, the romance between gypsy & werewolf is doomed to tragedy. While Niemann carries out his experiments on the Monster and settles scores with two more of the men who helped send him away to prison (kidnapping them & removing their brains), harried Talbot goes thru one of his transformations and the Wolf Man strikes again, killing a local villager. This time the Wolf Man finds release during his next transformation in the form of a makeshift silver bullet fired by Ilonka, who dies from the werewolf's attack.

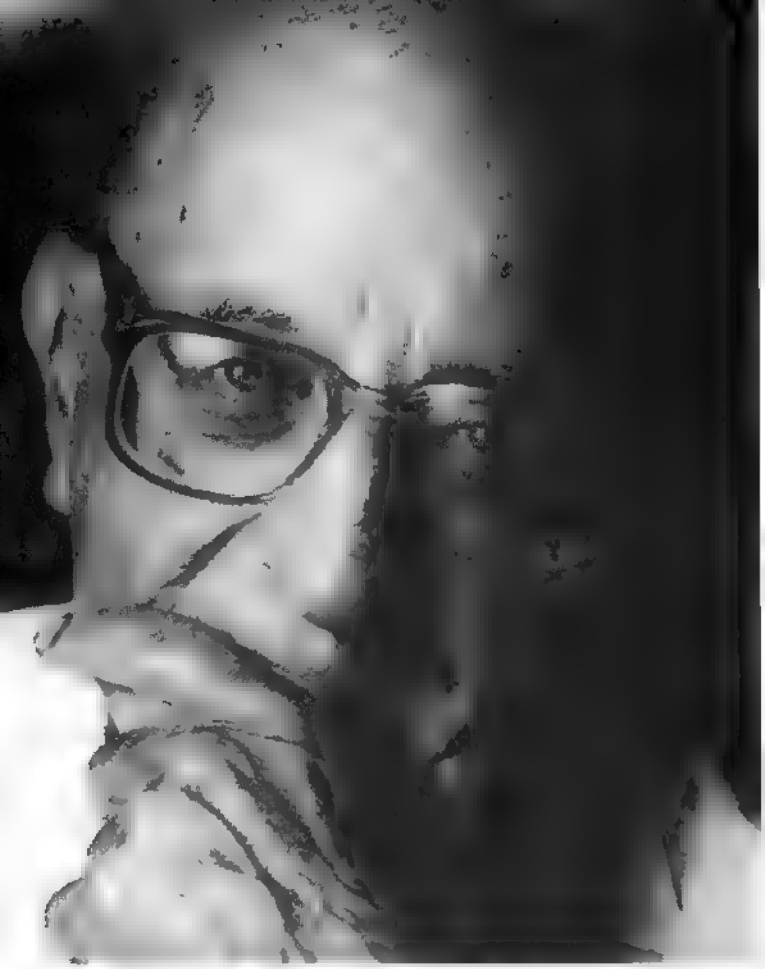
chaney was cheered

Chaney was still able to maintain the mixture of pathos & fearsomeness as the Wolf Man. And, according to horror historian Gregory Mank, he was also delighted to have been given a romantic interest in the proceedings, the character's first since THE WOLF MAN.

on the house

The following year, however, with HOUSE OF DRACULA (1945), screenwriter Edward T. Lowe pretty much threw continuity out of the caboose as far as the Wolf Man or Count Dracula

Publicity foto for FRANKENSTEIN MEETS THE WOLF MAN.



WOLF MAN Imagineer Curt Siodmak, one of Horrorwood's most prolific fantasy-film writers; as intriguing personally as his work is on the screen.

Bela Lugosi Jr. visits with Lon on the set of ABBOTT & COSTELLO MEET FRANKENSTEIN (Universal, 1948)

were concerned. Both were alive & walking about without any explanation as to how they had returned to the land of the living. Here, Talbot was trying to see one Dr. Franz Edelmann (Onslow Stevens), a doctor who specialized in hopeless cases. After himself witnessing one of Talbot's werewolf transformations while the desperate Wolf Man was being held, at his own request, in the Vasaria town jail, Edelmann eventually diagnosed that Talbot's condition was not from a supernatural curse but actually due to a pressure on his brain due to an insufficiently enlarged skull cavity! This, coupled with Talbot's strong belief in the werewolf curse, brought about the transformation!

happy ending...at last

In the end, Talbot's werewolf syndrome ended via an operation by Edelmann using a special extract, distilled from a rare mold, that would soften calcium-based matter, such as bone. And so, the saga of the Wolf Man ended with Larry Talbot cured and even finding romance with the doctor's chief nurse, Miliza (Martha O'Driscoll). While this may have been a happy ending for the Wolf Man, it's possible the dedicated fans of the Universal series were probably howling in rage at the turn of events the last film of Universal's series took.

a&c, lon & bela

1948 saw Lon Chaney revive the Larry Talbot character for the last time in ABBOTT & COSTELLO MEET FRANKENSTEIN, considered by fans of the team and many film historians to be their best film. Joining Chaney in the comedy goings-on were Bela Lugosi, reprising his famous role of Count Dracula for the official second time (if one wanted to be picky, it would be the third time since he had appeared as a wax statue of Dracula come to life and fanging Helen Kane's Betty Boop in one of the HOLLYWOOD ON PARADE short subjects by Paramount in 1932) and Glenn Strange returning for the third and last time as the Frankenstein Monster.

fool moon

Robert Lees & Frederic I. Rinaldo's screenplay had Talbot trying to prevent Count Dracula from reviving Frankenstein's Monster and transferring a new, simple & more controllable brain into the monster's skull. Guess who was to be the donor? His attempts to warn the film's comic leads and convince them of his full moon curse added to the fun (when Chaney's Talbot tells Lou Costello that when the full moon rises "I turn into a wolf!" "You and 50 million other guys," Costello remarks).

Although Chaney's werewolf was still a creature of terror & death, he was also a hero in that he was the one who did battle with Lugosi's Count Dracula and eventually brought about the vampire's destruction, while Abbott & Costello had their hands full with Frankenstein's Monster.

pierce gets the arrow, pity!

Chaney's makeup was not as much of an ordeal as it had been in the past. Jack Pierce had been let go after 20 years of diligent & masterful service. The new regime that had taken over Universal and turned it into Universal-International believed that his techniques were too old-fashioned & obsolete. Handling the Wolf Man makeup for the new makeup department headed by Bud Westmore was Emile LaVigne. Much of the makeup was already done in the form of assorted foam rubber appliances, which reduced the previous four-hour sessions to one hour. However, according to Gregory Mank, the shooting of Chaney's transformations (three of them) would go on for several hours.

4 misfortunate characters in one foto: Larry Talbot, cursed by Lycanthropy; Frankenstein's Monster, scorned by man and his makor; Lon Chaney Jr., burdened as the son of a hard act to follow; Bela Lugosi, cursed by his own success. (Publicity still from FRANKENSTEIN MEETS THE WOLF MAN, Universal, 1942)

KENSTEIN, in spite of the claims of those who dislike the film, proved to be a fine last hurrah for Chaney's Wolf Man. (and it turns out, a bonus as Frankenstein. Strange as he may seem, it's Lon who is seen throwing Sandra through the plate glass window.)

the lycanthrope goes south

But this was not the end of Chaney's werewolfish doings. The original Universal features had come to an end but the actor's identification with the Wolf Man was still as strong as ever. In 1959, Chaney was brought south-of-the-border by Mexico's Diana Film for LA CASA DEL TERROR, a horror comedy starring popular comedian Tin-Tan (German Valdez). Chaney's character was that of the mummy of a man who, in ancient times, was rumored to be a werewolf. Stolen by a mad scientist (Yerye Beirute, who would co-star with Boris Karloff in two of his final pictures) obsessed with reviving the dead, the mummy is accidentally brought back to life in a manner reminiscent of CURSE OF FRANKENSTEIN. A freak bolt of lightning strikes the equipment in the mad scientist's lab (which is hidden behind the walls of a wax museum), setting it off again. The man from antiquity is revived and falls under the spell of the full moon, transforming into a werewolf.

The makeup for Chaney's werewolf came as close as possible (without a lawsuit by Universal which owned the copyright) to the original Wolf Man makeup. Chaney's first transformation in the film is in the best tradition and even though the years were beginning to show on the actor, his first appearance as the werewolf was reminiscent of his "baby".

casa bunka

LA CASA DEL TERROR was released in the U.S. in the Spanish theater circuit. It was then bought by low-low budget schlockmeister Jerry Warren, who edited it, mixed in sequences from the first "Aztec Mummy" movie, and threw in some original footage with no-talent actors. The result was a mish-mash entitled THE FACE OF THE SCREAMING WEREWOLF, running approximately 60 minutes. In interviews, Warren

Elena and Lon in the fierce finale of HOUSE OF FRANKENSTEIN. The inscription reads: "For Forry. Watch it. Elena Verdugo."

would claim that he had shot some additional footage with Chaney and added it to the film.

Within the last couple of years LA CASA DEL TERROR has surfaced on the cable network, giving fans who thought the film no longer existed in its original form a chance to get a look at it. It also shows that Warren's story of additional footage with Chaney for SCREAMING WEREWOLF was a complete falsehood.

a boone to pat

During the end of the 50's or the early 60's, Lon appeared on Pat Boone's TV talk & variety show on Los Angeles Channel 9, indulging in some comedy in a sketch entitled THE CURSE OF THE WOLF MAN where he turned werewolf again, only this time with the aid of a rubber head mask. However, for a change, the werewolf got the girl (guess some gals have a thing for a furry face). As a bonus, viewers saw him do his specially prepared soliloquy as "Lennie" OF MICE AND MEN.

farewell, fond furry fiend

In 1962, Chaney made his last appearance in the Wolf Man makeup, or, rather, an approximation of the classic makeup, in the "Lizard's Leg & Owlet's Wing" episode of the popular ROUTE 66 television series. The plot had Chaney, Boris Karloff & Peter Lorre descending upon the unsuspecting (and real-life) O'Hare Inn hotel in Chicago to hammer out the details of a planned production company that would specialize in new horror films for television. Karloff held the belief that the old type of monsters & terror were out of date, while Lorre & Lon defended the old ways. So much so that the pair, with the help of series lead Martin Milner, set up a series of "test" scares at a secretaries' convention that was being held at the same time as their secret, semi-sinister gathering. Chaney had the opportunity to appear in makeup not only as two of his past characters, the Mummy & The Wolf Man, but also as his father's classic "Hunchback of Notre Dame". One of the highlights was Chaney's terrorizing the secretaries' cocktail party in werewolf makeup (fur, fangs, slacks, and a sports shirt!) followed by his failure to even mildly unnerve love-dazed Jeannie Riley (there's nothing sadder than a disheartened werewolf).

Watching the segments, one gets the feeling that Chaney was having a grand time in these scenes. You also wonder if he also pulled some of the tricks he pulled on Evelyn Ankers or some of the other members of the cast...with the exception of Boris Karloff & Peter Lorre. Nobody would dare do that!

homage

In 1969, Spain's actor/writer/director Paul Naschy (Jacinto Molina) created the character of Waldemar Daninsky for LA MARCA DEL HOMBRE LOBO (U.S. title: FRANKENSTEIN'S BLOODY TERROR). The character of the Polish nobleman afflicted with the full-moon curse, due to the bite of a revived werewolf ancestor, was a tribute to Chaney's performance as The Wolf Man. And in 3-Dimension no less!

not by the hair on his chinny-chin-chin

And what of the future?

Will the legacy of the Wolf Man be forgotten? Not if one member of the Chaney clan has anything to say about it. As of this writing, Ron Chaney, grandson of the Wolf Man himself, is completing a project begun by Lon shortly before his passing. The book, A CENTURY OF CHANEYS, promises to be a superlative tribute to the talents of two legendary actors who left behind them a pantheon of masterful characterizations.

A scene unseen on screen. Poor Larry finally finds love in Curt Siodmak's 3rd installment in the Wolf Man Series, HOUSE OF FRANKENSTEIN (Universal, 1944), but it's in death they unite.

FRANKENSTEIN

THE REAL LIFE ORIGINS OF MARY'S NOTORIOUS NIGHTMARE!

forrest j ackerman is featured on abc-tv primetime special in december!

ATTENTION FAMOUS MONSTERS READERS!
This program is scheduled to air on the ABC-TV network in primetime sometime during the month of December. As of press time, we do not have specific broadcast information, so watch your local TV listings during December for exact air date & time—Pub.

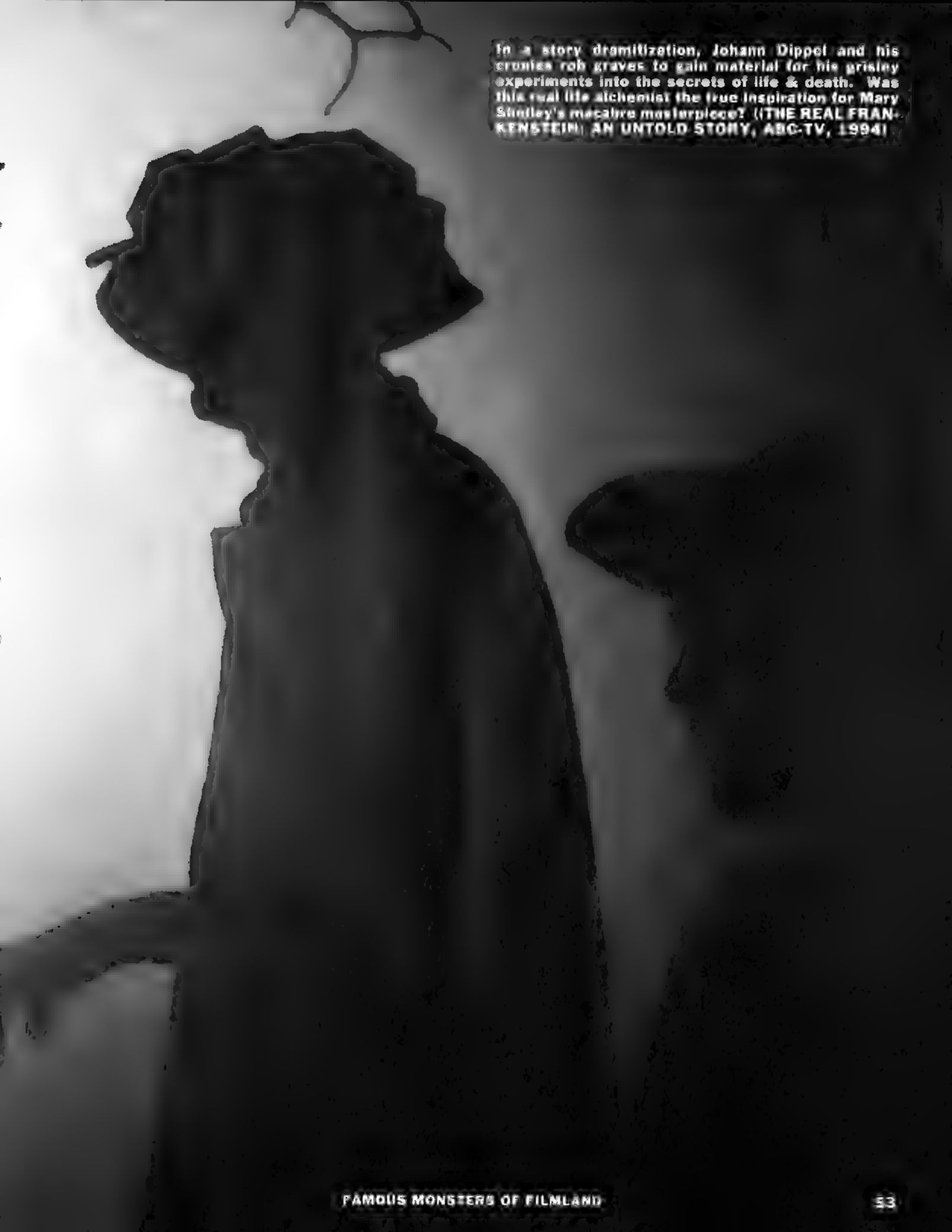
The fascinating story of Frankenstein's monster — from his literary emergence in Mary Shelley's 19th century classic, to his ongoing status as a Hollywood horror staple, to his greater significance as a metaphor for modern genetic science — is revealed in the first television exploration of this gothic treasure. The Real Frankenstein: An Untold Story, produced by Nicholas Stein and hosted by Sir David Frost, premieres on ABC-TV this December.

The one-hour special features Sir David on-location at the actual Frankenstein Castle in Darmstadt, Germany, guiding viewers through a spine-tingling wealth of interviews with

photos, and film
scenes footage from
the new mega-budget
starring Robert DeNiro as th
this November)

mary's madventure

A highlight of The Re
program's exclusive disclosure of
the Shelleys actually visited Frankenstein
mer vacation in 1814. They also stayed
they learned of the existence of a real-life mad scientist, Johann
Konrad Dippel, whose grave-robbing antics and desperate at
tempts to revive the dead were a well-known scandal. Was th
summer adventure the real inspiration for Frankenstein?



In a story dramitization, Johann Dippel and his cronies rob graves to gain material for his grisley experiments into the secrets of life & death. Was this real life alchemist the true inspiration for Mary Shelley's macabre masterpiece? (THE REAL FRANKENSTEIN: AN UNTOLD STORY, ABC-TV, 1994)

Mary Shelley listens with wonder at the tales of Johann Dippel and his scandalous experiments into the mysteries of life and death, in a recreation of her trip of 1814 in the ABC-TV special THE REAL FRANKENSTEIN: AN UNTOLD STORY.

swiss myth

As The Real Frankenstein: An Untold Story explains, the story of Frankenstein as Mary Shelley wrote it is not the one most people know. British and American films, from the 1931 classic starring Boris Karloff, to scores of campy knock-offs during the 1960s and 1970s, have, says Sir David in the program, "taken shameless liberties" with the rich, complex novel. "There was no hunch-backed assistant named Ygor," he explains, "no criminal brain switched for a normal one, no elaborate laboratory housed in a giant tower, no lightning storm to animate the creature, no posse of German peasants to chase the wretched beast, and above all, Victor Frankenstein never yelled "It's alive! It's alive!"

clips & quotes

Some of the program's humor and detail comes from its stroll down cinematic memory lane through rarely-seen clips and stills, and interviews with Forrest J Ackerman (including the first primetime exposure of the return of FAMOUS MONSTERS OF FILMLAND!); Roger Corman, director of FRANKENSTEIN UNBOUND; and Peter Boyle, who starred as an amiable, tap-dancing creature in Mel Brooks' send-up, YOUNG FRANKENSTEIN. Departures though they may have been, the legacy of Frankenstein movies, beginning with Thomas Edison's silent film, defined the cinematic horror genre that continues to this day. But one of the reasons Branagh's MARY SHELLEY'S FRANKENSTEIN is featured so prominently in The Real Frankenstein: An Untold Story is that, in addition to being an important new production, Branagh takes pride in "staying very close to the book".

novel approach

As this new film will show, Mary Shelley's scientist is young, idealistic, naive, and lives a normal life filled with strong attachments to family, friends and the pursuit of scientific excellence. He is totally appalled by the monster he has created with the best of intentions, and dies in the attempt to correct his disastrous mistake.

For his part, Shelley's monster has more in common with Anne Rice's elegant, cultured vampires than Hollywood's traditionally grunting, plodding, square-and-bolt headed fiends. He is kind and sensitive (doing anonymous good deeds for the poor inhabitants of the village in which he hides); keenly intelligent and articulate (speaking French and reading Paradise Lost); and strong, fast and nimble (scaling mountains and more). He is murderous, but his activities are born of heartache, and fury against his creator; a mortal who had the audacity to make him and then cruelly desert him, leaving him homeless and alone. In the end, his torment and remorse about who he is and what he has done drive him to his death.

Shelley's Frankenstein is written as a three-fold story within a story within a story, lush in the language of her time, filled with meaningful supportive characters generally omitted from film versions, and crafted with a more ambitious mission than thrills and chills by the fireplace on a stormy night. It is a serious cautionary tale about the necessary limits of human ambition, as well as the power of love to ennoble by its presence — or degrade, by its absence.

science-fiction and legendary fact

In fact, it is the idea inherent in Frankenstein that man

should temper his efforts to shape and create life that prompts Nicholas Stein, producer of The Real Frankenstein: An Untold Story, to describe the novel as "the first science-fiction story" rather than a horror classic, and to highlight this idea in his TV exploration. "Part of the program's premise is that genetic engineering is the Frankenstonian science of our time," he says, suggesting that a re-examination of Frankenstein — as well as the German legend that predates it — may serve to revitalize Mary Shelley's true message. Toward this end, The Real Frankenstein: An Untold Story features interviews with Jeremy Rifkin, a critic of genetic engineering, and Dr. Bernard Rollin, an ethicist and professor of philosophy.

twins of evil

Most important, the program uncovers a host of facts and theories about how Shelley came to write her famous story, as well as about the author herself — some of them long forgotten, others only recently discovered. As illustrated through recreations produced especially for the program, Mary Shelley was the 18 year old wife of the poet Percy Bysshe Shelley and mother of their infant son, William, when an 1816 summer vacation in Switzerland led to the inspiration for Frankenstein. The Shelleys, their friend Lord Byron, and his friend, Dr. Polidari, spent a rainy night reading German ghost stories. Byron challenged himself and his guests to write ghost stories of their own, and each one took up the dare for several days.

Ironically, Percy Shelley and Lord Byron, then England's most famous and prolific poets, gave up their effort fairly quickly, but Mary Shelley stuck with it, claiming to have been motivated by a ghoulish dream and her husband's and Byron's extensive discussions about new scientific discoveries. Dr. Polidari continued with his story, as well — and his work, The Vampyre, later became the source material for Bram Stoker's Dracula. Sir David observes, "remarkably, like twins from hell, both Frankenstein and Dracula were born on that same, stormy night!"

dippel's crude oil

This is the scenario that literary history has long recorded as the genesis of Mary Shelley's classic. But in fact, Frankenstein may have been conceived two years before. According to exclusive interviews in the program with German historian Walter Scheele, and Erik Nauth, a former small town Mayor, Mary and Percy were on another holiday — in Germany in 1814. They toured the already-famous Frankenstein Castle in Darmstadt (a must-see according to the guidebooks of the day), and spent an evening at the nearby Frankensteinhoff Tavern. They had numerous conversations with local patrons, who told them colorful stories about the Frankenstein family.

And they learned about Johann Konrad Dippel, a university science student who was renowned for his rebellious attitudes and interest in the occult, and who had been implicated in several grave-robbing incidents. Dippel, driven and obsessed, believed himself to be on the verge of a scientific breakthrough that would challenge the inevitability of death itself, and was infamous for a concoction of blood and nitroglycerin called "Dippel's Oil."

Professor Radu Florescu, author of the book In Search of Frankenstein, believes in the Dippel/Frankenstein connection. "My theory is that the impact of their visit to the castle, and the strange story of a grave-robbing mad scientist, gestated in Mary's receptive mind for the next two years, waiting for the shock of a Genevan thunderstorm and Lord Byron's wild dare to bring it to life."

The actual Castle Frankenstein as it appears today.

Sir David Frost hosts THE REAL FRANKENSTEIN: AN UNTOLD STORY

YOU AXED FOR IT!

Got a particular favorite film or fiend you'd like to see featured in FAMOUS MONSTERS? Good ol' Dr. Acula would love to sink his fangs into your request.

Address your request to:
FAMOUS MONSTERS OF FILMLAND,
Dept. UX4, #204, POB 9669,
N. Hollywood, CA 91609.

Fredric March ina startled moment from Paramount's 1932 production of DR. JEKYLL AND MR. HYDE.

A pair of Yankee Doodle Handys—The Delgado Brothers working on a King (Kong) sized armature of a hand for SON OF KONG.

Boris adds his autograph to a giant drumskin. Close examination reveals the tip of his pen resting on the inscription by Ruby Keeler! (Regrettably, we do not know the particulars associated with the taking of this photograph. How about it, readers? Anyone out there have any info?)

"I'm axing you nice", writes Richard Harland Smith of New York, "Barbara Shelly in ANYTHING!" Glad to oblige, Richard. Here she is with Count Dracu-Lee in DRACULA, PRINCE OF DARKNESS.

For our own Gene (assistant to the publisher and numero uno Fan of Steele) Reynolds, this foto washed up during a recent negative cataloging session—Barbara Steele comes clean in a 1965 soap opera cum terror tale from Italy: 5 TOMBE PER UN MEDIUM (Ralph Zucker)

(Continued from page 7.....)

O.en Ray I only grew up to be a wife and mommy. **(That's some "only"! Without mommies there'd be no... no... NOBODY!)** But I'm definitely the most imaginative one in the neighborhood! I know that everyone predicted a grim future for me because I read your magazine and watched those movies, but I disappointed them and just became a plain ol person I study the Bible and help out at my church. I work in the home because I feel that it's my career until my children are grown I am trying my hand at writing fiction, and I have a good chance at being published. I still watch those movies, and my kids watch them with me And I almost cried when I saw that **FAMOUS MONSTERS** was being brought back. Of course, now people predict a grim future for my kids Oh well, life goes on 2) My second reason for writing you is this—I "discovered" R Chetwynd Hayes a few years ago. I was watching The Monster Club on video and saw his name in the credits I loved the tales of the crypt', and began to search for anything I could find by Chetwynd Hayes After a long and disappointing quest, I found that he is sadly out of print And don't even ask for interlibrary oans of his works, or you could get a Librarian curse put on you (weren't they a lost tribe?) So please, Mr Ackermonster I just know that a man of your expert se knowledge, wisdom, good looks (okay, have I sucked up enough?) can tell me where to find books by R Chetwynd Hayes. I especially ust for The Monster Club, since it was the first film that got me hooked

If you can give me any information, I will be eternally grateful Bapt sts don't light candles, but hey, for you, anything! If you can help me, please send the information (and any autographed photos of yourself that you have just lying around)

MRS. EVELYN WALTON
Lake Dallas TX

Can anyone help her? Send responses to Famous Monsters, Attn: Evelyn Walton, #205 POB 9669, N. Hollywood, CA 91609 and we'll gladly forward them. I've sent a foto—4E

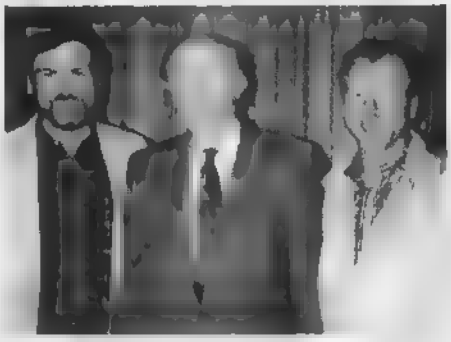
RADIO FAN

Greetings! I just finished read ng ish #203 - wonderful as always! The tribute to Vincent Price was a pleasure to read, especially the interview by Lawrence French The note from Mr. Price on page 9 was quite touching. I was fortunate enough to be present at the '93 World Con and was able to sign the book for Mr Price I was moved to read that he had appreciated the gesture so much As for the rest of #203 I was surprised and glad to see an article about horror on the radio - I've just begun collecting o d radio shows like Suspense and Lights Out!, and here's an article on t! I hope this becomes a regular feature **(It has)**, as radio horror has been neglected for years, and should be rediscovered by younger fans If they listened for awhile, they would realize that radio is a much better medium for horror than video — your mind can run free when there are no pictures to limit it! I also greatly enjoyed the "Headlines from Horrorsville" feature (except for the news about Peter Lorre's remains)

JOS. GREGO
Ridgewood NY

• Our FM Radio Authority, Frank Bresee, has one heck of an amazing collection of radio memorabilia and he's scaring up the horrific best of it for our readers. —4E

WANTED! MORE READERS LIKE



JOHN CONTI & RICH PISARIEWICZ WITH THE GREAT RAY

APPRECIATED INFO

Here are a few f lms missing from the Vincent Price filmography in issue 203 1) What's a Nice Girl Like You . ? (1971) — Price's first TV movie with Roddy McDowall 2) The Butterf y Ball (1976) — narrator only 3) The Thief and the Cobbler (1974) — voice only — film was never completed 4) Vincent (1982) — featurette — voice only. 5) Michael Jackson's Thriller (1983) — briefly released to theatres — featurette — voice only 6) I Go Pogo (1984) — voice only 7) The Heart of Justice (1993) — Price s second TV movie and, alas his final film role, with Dennis Hopper

RANDY L. JEPSEN
Santa Ana CA

Thanks, Randy—4E

AND THAT, MR. FROST!

I enjoyed reading FM #203 immensely because simply it featured the Great Vincent Price and it was put together with much love and respect for the man himself!!

STEVE ELLIOTT
Arlington VA

GIVE UP, FROSTY?

The reincarnated **FAMOUS MONSTERS** is a joy to behold Although I loved the Ed Wood and Stephen King features, your V ncent Price issue (#203) was your best yet. **FM** readers might also be interested in a 1982 book-length interview with Mr Price entitled Vincent Price. Actor and Art Collector Illustrated with photos from the Ackermonster's collection, this interview is candid and lively Readers may drop me a note for more information

ALAN CURL
Riverside Municipal Museum
3720 Orange St.
Riverside CA 92501

• I'd like more info myself!—4E

DOWN FOR THE COUNT

I am one of the many people who can say that they have shaken hands with the "AckerMonster" I met you at a Count Dracula Society meeting, I think in 1984 I doubt that you would remember me but that meeting will last me my lifetime I have been an avid reader of **FM** since it first appeared in 1958 As a teenager I was just mesmerized by all the information I could get about my heroes of the Horror film Forry, you are an adopted parent to many like myself. As a man of 48 years I was raised by you and nurtured in the art of the horror film Thanks "Dad"

DANIEL SKOPP
Ft. Worth TX

• You're welcome, "son". You can take your ghoul-fiend out in the family hearse tonight—4E

WANTED! MORE READERS LIKE

HILLARY MILLER

LIFE'S A LITTLE LAUGH, A LITTLE TEAR

I have just finished reading FJA, Famous Monster of Filmland, and marvel at your fa th in people After having things stolen (did you ever get those Frankenstein recordings back?) **(NO)**, stabbed in the back by young protégés and having to put up with the volatile egos involved in this business it is a wonder that you just didn t lock up the Ackermansion and keep to a small circle of trusted friends. I found your memoirs both painful and joyous, which pretty much describes life itself

P S Oh! One last thing I real y liked the poem you wrote in honor of Peter

(Continued on page 62.....)

RSVILLE... HEADLINES FROM

DEATH BY DINOSAUR

In his 48th cameo a T. rex wrecks the Ackermonster in a fast-action, explosive-stunts, dazzling special effects (so sez the publicity hype) film originally known as "Cyborg Storm", thence "Terminator Rex" and finally (?) FUTURE WAR. A Terminator Cyborg controls a pack of dinosaurs and together they seek to capture a renegade alien who has crashlanded on Earth. See the Gorgo issue (#11) of FM, a $200 collectors item, fall from the hands of Uncle Forry as the king of the prehistoric saurians surprises him in his own environs in Griffith Park.

CHINESE, ANYONE?

The Anniversary Issue (#100) of mainland China's World Science Fiction Magazine (published since 1979) has shown that country's teeming millions no mercy by introducing the Ackermonster in a two-page feature and three fotos. Anyone interested in the article may have a xopy by sending a stamped/addressed envelope toFamous Monsters, Dept China's World, POB 9669, n. Hollywood, CA 91609.

PLAY IT AGAIN, BRAM

Would Stoker think h'ed drawn the Joker in a game of poker? Would Bela have got chilblains in the night? There stood Forry, stiff as a statue, by the magic of makeup looking like Lugosi as Dracula (replete with his PLAN 9 cape and vampire ring), side by side on a pedestal with the actor often seen in movies & TV as Humphrey Bogart. Where was this unlikely scene to be seen? On Hollywood Blvd. in the exterior alcove of the Wax Museum. Fred Olen Ray was directing his umpteenth film and 4E was doing a cameo for him for the 4th time. The scene: Pale as an anemic vampire except for blood-red lips, brown-blond hair blackened and accentuated with a widow's peak, Forry was posed like a figure in HOUSE OF WAX, not moving a muscle or, er, "batting" an eyelash as a stampede of panicking people ran screaming past the Museum. Among those fleeing from the ATTACK OF THE 60-FT CENTERFOLD were spotted Jim (TRANSYLVANIA TWIST director), Gene (FM's publisher's assistant) Reynolds, and "Brad, Good" Linaweaver. Suddenly "Bogie" jumps off his pedestal and runs for his life. Startled, FJA cries "Oh my God!" and goes running after him. The director calls "Cut! & Print" and 4E has been immortalized in his 49th movie. (There is no truth to the rumor that Playboy publisher Hugh Hefner plans to star as "Huge" Hefner Meets the 100-Ft. Pun-Up Girl.)

ARTISTS WANTED

Ray Ferry and Forry are now accepting portfolios from artists interested in participating in an all new comic book series slated for release mid-1995. Among the contributors and associates of the new series is San Diego Comicon founder Shel Dorf and dino-historian Don Glut. Call Dynacomm at 818-764-9400 for information on how to submit your work.

AURORA MODELS RETURN!

DRACULA: MODEL CITIZEN OF HORRORWOOD

Monogram Models, who aquired Aurora Models when that company folded some years ago, has re-issued four of the original monsters model kits: FRANKENSTEIN, DRACULA, THE WOLF MAN and THE MUMMY, in a special, limited edition series for the WAL-MART discount department store chain. The kits are molded in solid, non-glow colors, as were the original series, and come complete with glue and "glow-in-the-dark" paint, for those who want that effect. The box art features a full, striking, full color photo of the completed model. The kits will be available through Halloween season exclusively at WAL-MART stores. The PHANTOM OF THE OPERA and CREATURE FROM THE BLACK LAGOON models are also being re-issued. Our CAPTAIN COMPANY Mail Order Department has placed an order and will be carrying some of these kits. Suggested retail price is a welcome $14.95! Watch for 'em in future issues of FM.

FM CIRCULATION CONTINUES TO GROW!

As word spreads of the return of the world' s greatest screamag, we are adding more and more distributors. Besides the U.S. and Canada, FM is now distributed in England, Mexico, Greece, Australia, Austria, Brazil, Curacao, Finland, Peru, Portugal, The Virgin Islands and in several countries accross Western Europe. If your favorite newsstand, comic book store or bookseller doesn't carry FM, then HOWL about it! Suggest they call Dynacomm at 818-764-9400 and place an order!

RSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLIN

BOUND FOR GLORY

From Ron Chaney comes the announcement that the book A Century of Chaneys [sic] (not by Grandad Lon Jr., will be released sometime next year. Current plans are to split the story into two volumes: one on Great Grandad, Lon and Great grandmom, Cleava and a second on Lon Jr. The books promise to be the definitive works on the Chaneys, with many never-before-seen fotos, letters and family memoribilia. Fans in the LA area interested in more info can often catch Ron (along with Sara Karloff Sparkman and Bela Lugosi Jr.) as a guest at many area conventions.

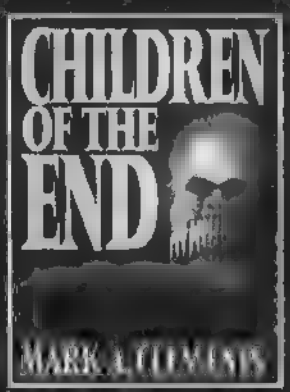
REEL SCI-FI

That's "Reel Future", a 538-page Ackermanthology with co-editor Jean Marie Stine, featuring 16 stories that became famous sci-fi movies, including THE DAY THE EARTH STOOD STILL, THE THING FROM ANOTHER WORLD, THE FLY, Lovecraft's RE-ANIMATOR, Bradbury's ILLUSTRATED MAN, THIS ISLAND EARTH, THE EMPIRE OF THE ANTS and DEATH RACE 2000 by Ib Melchior. With stillustrations.

Forry 'n Stine Project

CHILLED-REN OF THE END

A book to make your blood run cold by Southern Karloffornia author Mark A. Clements. Meet the murderous genetically engineered shape-changing humanoids creatures known as "Loners". Look for it at your favorite bookseller.



Clements: newest work

(Anyone with news of a book deemed suitable for readers of FM may send same for a potential mention in this dept. to Famous Monsters Headlines from Horrorsville Dept., POB 9669, N. Hollywood, CA 91609).

WITCH UPON A TIME

Veteran FM fan, author, editor & anthologist Jean Marie Stine has sold her fantasy-horror novel "Season of the Witch" to a Canadian film company. Conbatulations are in order.

MALONE RANGER

Director, modelmaker, FORBIDDEN PLANET historian & Robby the Robot's roomate has directed an episode of TALES FROM THE CRYPT, scheduled for broadcast the end of October. Bill's real excited about the episode. As a result of his directorial performance on this show, Bill has been offered the helm of an upcoming, multi-million dollar action/adventure feature. FM readers can look forward to an exclusive behind-the-scenes article on the making of Bill's TALES FROM THE CRYPT episode as well as a new series on modelmaking and special F/X techniques in future issues of this magazine.

BIG-HEARTED BOB

The late, great Robert Bloch, Toastmaster General of Sci-Fi, Fantasy & Horror Fandom, 35 years ago in 1959 was one of the earliest recipients of the annual Big Heart Award which thru the years has honored Andre Norton, Bjo Trimble, Walt Daugherty, Tom & Terri Pinckard, Dave Kyle, Japan's Yano & Shibano, Julie Schwartz and a score more of deserving individuals. Shortly before his demise he passed his trophy on to Forry to preserve for posterity in his museum, of which both Bob & his wife were supporters. (Mrs. Bloch graciously passed on to Forry the "widow & son" of Fritz Lang's pet toy monkey; the latter was buried with him at his request.) At Forry's virtually weekly Open Houses, fans by the dozens are now enabled to view Bloch's Big Heart Award and will be perpetually reminded of this gentle giant who once walked among us. (See foto on page 16 of this issue for a look at the living room of Bob's Horrorwood hills home and the Big Heart Award.)

NO YAWNS HERE

Yawning Vortex, a fanzine with a Lovecraftian flavor, has two articles of interest to readers of this depatment. Drop a postcard for details to the editor/publisher Perry Grayson, 6442 Pat Avenue, West Hills, CA 91307.

FORGERIES

Autograph collectors are warned to beware of signatures being offered purporting to be genuine articles of Max (NOSFERATU) Schreck and Edward Van Sloan (nufsed). The authenticity of a couple of these recently surfaced signatures has been brought into question by major collectors. Check your source and do not purchase or trade unless satisfied of the reliability of the offer.

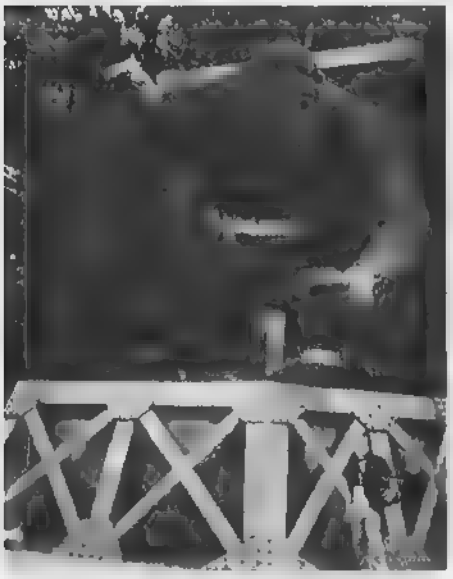
HORRORSVILLE... HEADLIN

(Continued from page 59.....)
Lorre at the time of his death As to the people who whined about it, well you just can't please everyone

TODD DISSINGER
Huntersville NC

• Well, bless you - that makes two who liked it: you and his last love, Celia Lovsky—4E

WANTED! MORE READERS LIKE



GREG KULON & FRIEND AT THE BAVARIAN FILM PARK

A PRICEFUL DISCOVERY

This is truly the best and worst of times for those who love classic monsters First the good news, **FM** is back with a vengeance. FJA is again at the helm of THE monster magazine. The bad news, of course, the passing of both Vincent Price and Peter Cushing within a year. (And now Robert Bloch.)

I had the pleasure of meeting Mr Price. I shook his hand and offered him one of my prized possessions, The Book of Joe by Vincent Price. This touching and personal book gives the best insight to the man who was Vincent than anything else he left behind for us Do you have a copy of the book in the Ackermansion?

JAMES ZSCHUNKE
Conroe TX

• No; It's news to me! Write & tell me more!—4E

SHOCKSPEARE WOULD LOVE YOU

Thinking back over all the issues of **FM** I've seen over the past 30-odd years (and that's most of 'em) it occurred to me to mention one very special Imagi-Movie that I can't recall seeing covering on—released in 1935, it starred some of the best and brightest of Hollywood, did well at the box office and received very favorable reviews—and also contains some of the most magical visual effects I've seen—the picture? Warner Bros. production of A Midsummer Night's Dream, directed by Max Reinhardt and William Dieterle. I recently came across the uncut print of this on video and was enchanted—the re-creation of Shakespeare's dark, fairy-haunted woodland is breath-taking; like a portfolio of Arthur Rackham's illustrations brought to life—the fairy-queen Titania's gossamer-clad kinsfolk, literally dancing on moon ight, the winged, shadow-clad armies of Oberon, the King of Night (a chilling, masterful performance by Victor Jory), the forest goblins and their eldritch instruments accompanying the fairy revels—last, but not least, a young Mickey Rooney as the impetuous mischief-maker sprite, Puck! Nor let me forget James Cagney as the enchanted weaver or Olivia de Havilland, never more lovely or delightful in this, her first screen role, as one of the benighted quartet of lovers lost in the wood this magical night.—For lovers of movie magic and enchantment, this one's hard to top! I think Midsummer deserves an article all its own in **FM**—or at least a pictorial—do the archives have any stills from this, to show the current crop of FX fans that movie magic isn't just about flying eyeballs or duels with light-sabers? What makes a Forrest enchanted?

JOHN WEYBREW
San Francisco CA

• Maybe next midsummer your dream will come true—4E

CHANEY'S PHANTOM DRAWN BY SCOTT POVEY

PARTY ANIMAL

Mad Monster Party is a BIG favorite among Monster fans and I know your readers would enjoy an article. Jack Davis did the character design for that film and Harvey Kurtzman did the script. I am working on the RANKIN/BASS book with Producer/Director/Writer/Artist Arthur Rankin Jr.

FM is responsible for getting me interested in Monster films again and for that I THANK YOU I love the Classic Universal Monster films the BEST!

RICK GOLDSCHMIDT
OAK LAWN, IL

• And I polished the script—4E

ECK, FROM 'ONE GLORIOUS DAY' DRAWN BY WILLIAM JOHNSON

TEACHER'S PET

I am a Tutor in Film Studies at Harvard and a life-long reader of **FAMOUS MONSTERS FM** has been absolutely instrumental in inspiring me to study and teach film. To this day, horror films remain c ose to my heart, and much of this has to do with the wonderful work you've done. I would especially like to thank you for **FM**'s recent tribute to Vincent Price, my favorite actor. So many rare and candid photos and a superb array of contributors make this issue a real treat

CLAYTON MATTOS
Cambridge MA

• Don't let Russell Frost see this!—4E

WANTED! MORE READERS LIKE

WARREN P. ARCHIVES

ATTENTION FANG GANG!

Your reactions to this issue and a variety of topics of interest to our readers, are earnestly solicited. Forry reads every letter personally to select those for publication. When Forry reads a letter he likes to know the person behind it, so include a snapshot of yourself if you can. We'd also like to see your drawings, makeup creations, sculptures or other monstrous art. (Sorry, due to volume we can't return anything you send so please don't send anything you want back) Address your letters to:

FAMOUS MONSTERS OF FILMLAND
FANG MAIL DEPT. 205
POB 9669, N. HOLLYWOOD, CA 91609

MYSTERY PHOTO DEPARTMENT

A SCENTSITIVE VAMPIRE!

MYSTERY PHOTO #205

We're experimenting with a twist to our Mystery Photo Department. Many readers feel left out because they're unfamiliar with some of the films featured here. So, we're passing the challenge out forall to participate—Be like RaPUNzel—let down your hair and take a crack at CAPTIONING the unidentified scene at the right. Next issue, for those of you who might not recognize the scene by sight, we'll provide its particulars and the film from which it came along, with the best twist of a phrase suggested by the foto.

Send a POSTCARD (no later than November 20) with your suggestion to: FAMOUS MONSTERS, Att: Miss Terry #205, POB 9669, N. Hollywood, CA 91609. The best submission will win its author a place of honor in our next issue along with a copy of the issue with the Mystery Photo page personally autographed to the winner by FJA!

SOLUTIONS TO MYSTERY PHOTO #204

Honorable Mention to Larry Carmon of San Antonio, TX who offers: "This sauteed brain recipe is sure to get us on the Regis & Kathy Lee Show."

Our pick of the litter comes from **Tom Field** of Deming, NM **"They say it tastes like chicken!"** Peter Cushing and Shane Briant in Hammer's FRANKENSTEIN AND THE MONSTER FROM HELL (1974)

A copy of this issue autographed to you by the Ackermonster himself, is on it's way, Tom. Thanks to all those who wrote in.

SOUNDS OF THE IMAGI-NATION

by frank bresee

Little known episodes of Horror, Sci-Fi, & Suspense from the Ghoulden Age of Radio

THE FORGOTTEN FRANKENSTEIN

In the early months of 1932, with the Karloffilm FRANKENSTEIN playing to terrified audiences all over the country, Universal Pictures wanted to do some radio promotions to increase the movie-going public's interest in and awareness of the film. The idea was conceived to produce a radio drama of Mary Shelley's novel. So, the publicity department approached some legitimate actors in Chicago to do the entire story of Frankenstein as a continuing program—half-hour shows, for 13 weeks.

Enter Bret Morrison (popular radio character actor who was the radio voice of THE SHADOW for the last dozen years it was on the air.)

Bret had an aunt who worked for Universal Film Exchange in Chicago. Upon learning of the planned production, she mentioned to the publicity representatives that she had a nephew who was an actor. Might their be a part available for him? An audition was arranged, but, when young Bret arrived at the radio station (WCFL, The Voice of Labor, Chicago) where the program was to be performed (remember, this is the heyday of LIVE radio!) he found himself as the only prospect. Nobody else showed up! Many legitimate actors of the time thought radio was beneath their dignity.

Bret was still in High School, and much of his acting experience was through association with a little, local theatre group. The poor publicity man was at a loss and asked Bret if he knew anything about Frankenstein. Bret replied that he'd played it "in stock". (He hadn't, but he had seen it played in stock!) That was good enough for the frustrated PR man, who promptly turned the entire project over to Bret saying: "OK, it's your baby. By the way, do you happen to know any actors?"

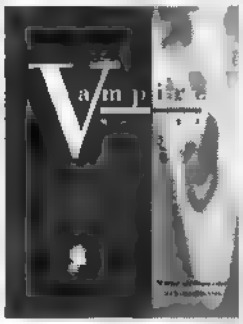
Bret rounded up a small group of his actor friends to tackle the supporting roles and wound up producing, directing, performing the title role and creating the sound effects ("we put a piece of cardboard in the electric fan for the sound of an automobile motor.") Bret told me his entire group almost fainted at the end of the first show, when they realized the enormity of what they had just done...and just 12 more episodes to go!

"Don't touch that die-l!" Boris Karloff hams it up at the control panel during a radio guest appearance in the 1940's. He had nothing to do with the radio production of Frankenstein, but his distinctive voice would be featured on many suspense-themed "theatre-of-the-mind" programs during his distinguished career.

Have yourself a SCARY little Christmas!

FANTASMA BOOKS MAKE GREAT GIFTS!

NEW!



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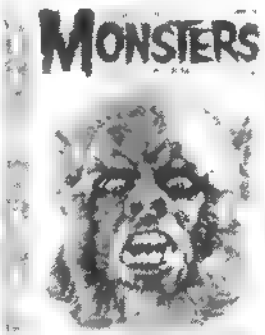

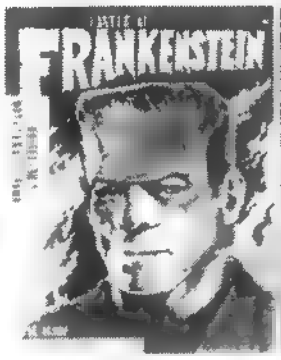

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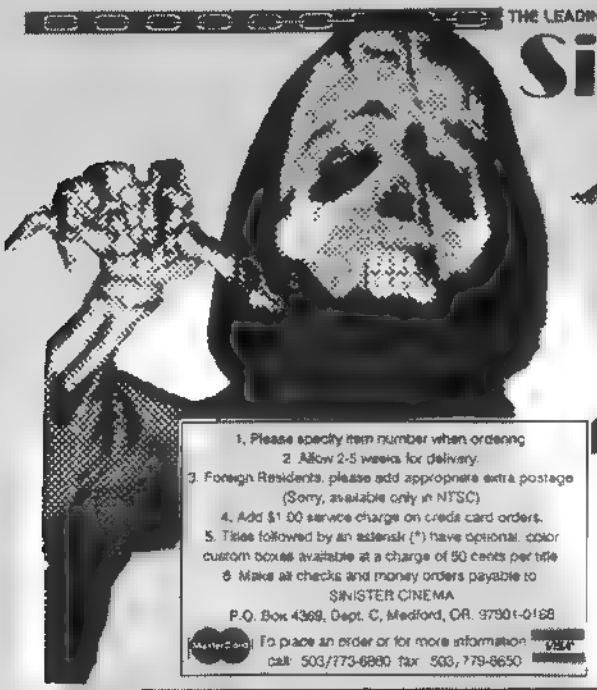

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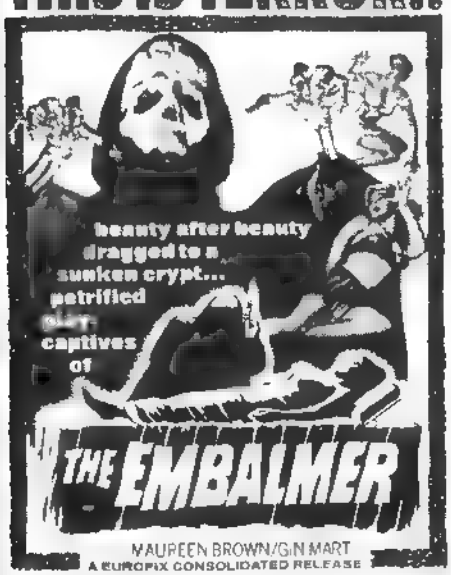


THE EMBALMER* (1966) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A bombie fiend is on the loose under the streets of Venice. He pulls beautiful girls down into murky canals that catacomb the sewers of the ancient Italian city. He kills and stuffs them, then adds them to his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Originally shown on a double bill with THE SHE BEAST. Very rare and first time on video. Recommended. From 35mm. H210

FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A 1950s drive-in classic. A mad doll-maker has a shrinking machine in his back room that reduces people to a realm of their size. He's a lonely old wacko that keeps his victims in small glass tubes, taking them out occasionally to ward off the emotional strain of his solitude. Agar, who's been miniaturized himself, rallies the other victims against their giant captor. From 16mm. S167

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Danny Miller, Mala Powers. The year is 1975. A spaceship is launched from the Earth on a mission to Venus. As it streaks through space, it's passengers are horrified to learn that Earth has been destroyed by a nuclear holocaust (they witness it on their telescreen). The Red Chinese have destroyed the planet with a nuclear doomsday device! They then devise a plan to save what's left of the human race. An interesting and equally obscure American sci-fi thriller. Color from 16mm. S189

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A must see for George Zucco fans. It's a creepy little mystery that takes place in a foreboding wax museum filled with the waxen images of famed murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. Released by Paramount. $12.95 plus $2.05 for packaging, handling, and postage. From a gorgeous 16mm print. M235

MADEMOISELLE STRIPTEASE (1958 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous best selling novel that gets her into heap big trouble with her conservative family (especially her father). She eventually ends up in Paris as a stripper. Bridget is stunning! An absolute knockout (take my pulse please). This European sexploitation-comedy is well produced and highly enjoyable. Released on the same bill as LIANE, JUNGLE GODDESS. From 35mm. X081

WHAT!* (1963) Christopher Lee, Tony Kendall, Dalliah Lavi, Harriet White, directed by Mario Bava. The setting is a 'Sir Conary' castle. Lee plays a sadistic nobleman who whips the wife of his brother. Chris is later found dead, but his ghost comes back to haunt the castle. A top-notch Italian horror thriller. There have been a lot of chopped up, awful copies of this Mario Bava classic floating around the past few years, but now you can throw them away. This is the uncut, American theatrical release version, transferred from a technicolor 35mm print. H207

FANTASTIC PUPPET PEOPLE

THE GAUNT STRANGER (1938 aka THE PHANTOM STRIKES) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra rare British Edgar Wallace chiller. The ex partner of a master criminal is protected by the police after his life is threatened. The criminal a master of disguise, tracks him down and kills him anyway, in spite of the police "protection." The opening titles are a knockout and the music score is extremely atmospheric. EW10

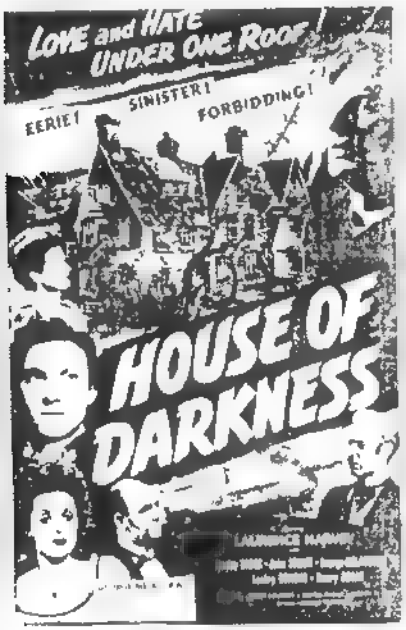
ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who marries a jewess. He eventually banishes her though, after discovering her unfaithfulness. He then falls in love with a hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film in color and from a nice 16mm print. $S73

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero, Tomas Milian. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross (the hand was only freed when his pet hawk ate it off). Rey became an international star a few years later when he made THE FRENCH CONNECTION. Color, from 16mm. W018

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians get wind of it and stop the train. A standoff between the good guys and the commies ensues. A very literate engaging script that keeps your interest perked. This film, more than any other, showed the acting potential of Errol Flynn's son, Sean, who plays the lead role. Strongly recommended. From 16mm. SP17

SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase Jennifer Harvey Agost io Belli A hideously disfigured monk who seems to get uglier every time he kills moor rises terrorizes a small Spanish village Meanwhile a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed What's the connection? This is a fine European horror opus that was originally paired with THE VELVET VAMPIRE Uncut and rated "R" Color from 16mm H212

HOUSE OF DARKNESS (1948) Laurence Harvey Leslie Brooks John Stuart Atmospheric chilling, and very similar in feel to DEAD OF NIGHT A ghostly narrator presents flashbacks of a man who brutally murders his step brother in a creepy old, "haunted" house The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller One of Laurence Harvey's first films Never before on video From 16mm H203



HATCHET FOR A HONEYMOON (1969) Stephen Forsyth Dayanara Lassander Laura Betti, directed by Mario Bava. A handsome guy marries a good-looking gal There's just one problem: whenever sexual passions between he two begin to rise, he comes down with a bad case of impotency This stems back to some horrible problem from his youth. He goes totally cuckoo and starts hacking up women in bridal gowns Everytime he kills, he remembers a the more of his terrible past Recommended Color from 16mm H211

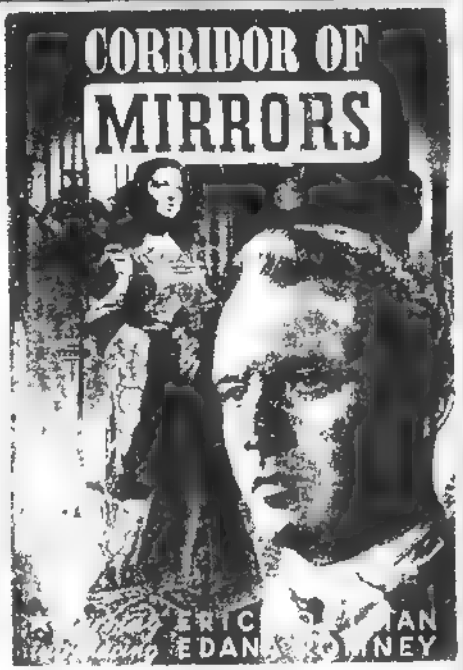
DAVID AND GOLIATH* (1961) Orson Welles Ivo Payer Eleonora Rossi Drago Kronos Bam Right in the eye The classic retelling of the age-old fable of David and Goliath. Welles is colorful even if he is a bit heavy-handed as King Saul. Payer is a very masculine David, not the usual weakling type as portrayed in other filmed versions. Kronos plays Goliath Released here by Allied Artists Color from 16mm SS75

FACE OF TERROR (1959) Lisa Gaye, Fernando Rey Gerard Tichy A schlocky but fun mixture of horror and science fiction Rey plays a scientist who develops a new serum that can eradicate scar tissue He takes a young girl and transforms her horribly disfigured face into a thing of beauty again. Unknown to him she just happens to be an escaped inmate from a mental institution After her treatment she escapes, ruining the scientist in the process Later on, her face starts to look rather odd Great fun. From 35mm. H204

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford Patrick Allen Felix Aylmer Brian Nagy produced by Anthony Hinds Possibly the most sought after Hammer film in a small Canadian town a well respected elderly man is accused of making improper sexual advances to a small girl A scandal erupts The girl's father a school teacher tries to bring him to justice Outstanding! First time on video $12.95 plus $2.05 for packaging, handling, and postage From a gorgeous 35mm source print H218

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS** Pierre Fresnay Josseline Gael, Marcelle Monthyt. A fine French fantasy horror film about an artist who buys a hand which seems to be a bargain. This turns out to be the hand of Satan, himself, who puts the artist into a terrible dilemma. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent straight to Hell. This incredibly rare film is now available on video for the first time From 16mm H202

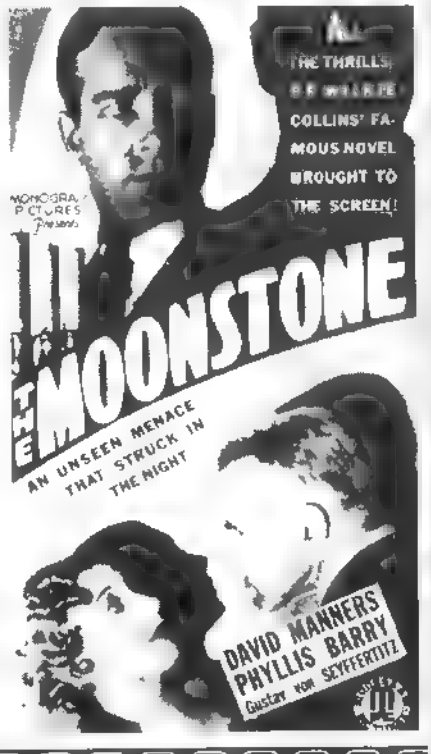
GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane The tyrant of Babylon, Balthazar rules Assyria with an iron fist oppressing and sacrificing his people to the goddess Istar The rightful heir to the throne (Gordon) leads a group of slaves in an attempt to overthrow this bloodthirsty ruler and his evil followers He and his men are aided in their noble quest by the King of Persia Another great Scott vehicle. Not to be missed Color from 16mm SS77



CORRIDOR OF MIRRORS* (1948) Eric Portman Edana Romney Alan Wheatley Christopher Lee The story of a strange man in a strange house Portman plays a wealthy artist who's obsessed with the Renaissance Romney's the girl who in search of his spell and comes to his mysterious mansion where she eventually is murdered by strangulation Visually stunning, a well produced and finely acted gothic thriller Lee's debut $12.95 plus $2.05 for packaging, handling, and postage From 16mm M235

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. American actors went overseas in droves during the sixties. Some of their European efforts were mediocre, but some--like this one--were exceptional. This is a terrific film with a top-notch international cast. Klugman and Silva play mafia hit-men ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels to his old friend, Eddie An intriguing look at the emotional make-up of mafia hit-men. Recommended. From 16mm. SP19

THE MOONSTONE* (1934) David Manners, Phyllis Barry Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm There they deliver the Moonstone, a famed gem recaptured from a lost temple in the wilds of India. The creepy estate is filled with a cast of sinister looking guests and servants and during the night the gem disappears. A great old-dark-house thriller from Monogram. $12.95 plus $2.05 for packaging, handling, and postage From 16mm. FM49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NEW RELEASES!

For The Holiday Season

As incredible as it may sound, Sinister Cinema has opened the flood gates. Here are 72 of the over 700 new releases (sorry, we couldn't fit them all into this ad) we now have available. Our total titles available is now approaching 2000! Look for a number of new Christopher Lee titles, as well as several new additions from famed horror director, Mario Bava. Looking for something not found in the ad? Call us, it's probably one of the over 600 other new titles not listed here.

SCIENCE FICTION

SAVAGE FURY (1935) Noah Beery, Jr., Walter Miller, Dorothy Short. An interesting jungle/sci-fi thriller about two teams of scientist competing in the steamy African jungle over a secret formula. They end up in the lost city of Mu, where a mad prince threatens them with weird electrical death rays and dungeons of fire. From 16mm. S185

BLAKE OF SCOTLAND YARD* (1937) Ralph Byrd, Herbert Rawlinson, Joan Barclay, Lloyd Hughes. A young inventor and a famed Scotland Yard detective fight against a cloaked madman with a claw hand known as "The Scorpion." At stake is control of death ray machine. From 16mm. S186

THE FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A mad doll-maker has a shrinking machine that reduces people to a tenth of their size. He keeps his victims in small glass tubes, taking them out occasionally to ward off his loneliness. They eventually plot their escape. From 16mm. S187

GORGO (1961) Bill Travers, William Sylvester. A classic monster movie about a baby dinosaur that's captured and put on exhibition in London. It's gigantic mother goes on a rampage and practically destroys the city looking for her baby. Great special effects. Beautiful color. From 35mm. S188

DEATH RAY OF DR. MABUSE (1964) Wolfgang Preiss, Peter Van Eyck, Yvonne Furneaux, Toko Yani. The maniacal Dr. Mabuse threatens the world with a death ray. This was the last of the six German Mabuse from the '60s. From 16mm. S189

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Denny Miller, Mala Powers. A spaceship streaks toward Venus. It's passengers are stunned to see the destruction of Earth on their telescreen. The Red Chinese have destroyed the planet with a nuclear doomsday device! Color from 16mm. S190

FUTURE WOMAN (1975) George Sanders, Shirley Eaton, Richard Wyler, directed by Jess Franco. A beautiful woman from "Femine" leads a well-trained (and very attractive) female army in a plot to take over the world. They use the oldest trap in the world as bait: sex. Quite rare and very bizarre. A hoot. Color from 16mm. S191

THE CRATER LAKE MONSTER (1977) Richard Cardella, Glenn Roberts, Kacey Cobb. A meteor splashes down in Crater Lake, awakening a dormant dinosaur in the process. Big fight between the monster and a snowplow. From 35mm. S192

STAR ODYSSEY (1977) Sharon Baker, Chris Avram. An exciting sci-fi thriller about a horrible alien mastermind who's chosen the Earth for annihilation. The Earth sends a fleet of starships to fight against the super robots from this far-off galaxy. Color. 16mm. S193

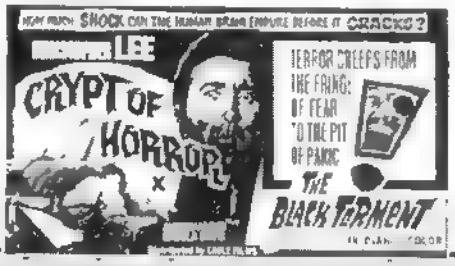
HORROR

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS**) Pierre Fresnay, Josseline Gael, Marcelle Monthyl. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent to Hell. From 16mm. H202

HOUSE OF DARKNESS (1948) Laurence Harvey, Lissie Brooks, John Stuart. Very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who kills his step brother in a haunted house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. From 16mm. H203

FACE OF TERROR (1958) Lisa Gaye, Fernando Rey. A scientist develops a serum that can transform a scarred face into a thing of beauty again. Unknown to him, his subject turns out to be an escaped lunatic from an asylum. Great fun. From 35mm. H204

THE ANATOMIST (1961) Alastair Sim, George Cole, Michael Ripper, Jill Bennett. Another retelling of the dastardly exploits of the world's most famous body snatchers: Burke and Hare. This literate British version takes a more historical overview of the grisly events. From 16mm. H205


HOW MUCH SHOCK CAN THE HUMAN BRAIN ENDURE BEFORE IT CRACKS?
CHRISTOPHER LEE
CRYPT OF HORROR
TERROR CREEPS FROM THE FRING OF FEAR TO THE PIT OF PANIC
THE BLACK TORMENT

CRYPT OF HORROR (1963) Christopher Lee, Ursula Davis, Jose Campos, Vera Valmont. A witch curses the family of Count Kamstein. The witch herself will someday be reincarnated as one of the Count's offspring. Years later, the Count fears his daughter is the one. A gripping Italian horror film. From 16mm. H206

WHAT!* (1963) Christopher Lee, Tony Kendall, Dalilah Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Lee is later found dead; his ghost haunts the castle. A top-notch Italian horror thriller. This is the uncut, " " American theatrical release version. From a technicolor 35mm print. H207

BLACK TORMENT (1964) Heather Sears, John Turner, Ann Lynn. A British nobleman is suspected of rape, murder, and witchcraft. He returns to his castle with a new bride. There, he is haunted by his mad twin brother and the ghost of his first wife. First time on video. From 16mm. H208

SWEET SOUND OF DEATH (1965) Emil Cepe, Dianik Zurakowska, Victor Israel. A very effective b&w chiller about a man who has a premonition of his lovers death. He later finds out she has actually died in a plane crash. Her ghost then returns from the grave and lures him to the haunted castle of her ancestors. Similar to CASTLE OF BLOOD. First time on video. From 16mm. H209

THE EMBALMER* (1966) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend pulls beautiful girls down into murky canals of Venice. He kills and "stuffs" them for his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Rare and first time on video. Recommended. From 35mm. H210

HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Betti, directed by Mario Bava. A handsome young groom turns out to have an impotency problem with his wife. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his horrible past. Recommended. Color, from 16mm. H211

SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously scarred murderer terrorizes a remote village while a beautiful woman and a 19th century Baron work on an experiment to show that matter can never be destroyed. Uncut and rated "R". Color from 16mm. H212

CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1973) Jeffrey Gillen, Paul Cronin, Roy Engleman. A director and his actor friends go to a remote island where--as a bizarre joke--they dig up a corpse and conduct a strange ritual to raise it from the dead. It works! The corpse--along with the rest of the local dead--rise from their graves. Look out! A great comedy horror film. Rated "R". Color from 35mm. H213

NIGHT OF THE SORCERERS (1973) Jack Taylor, Simon Andreu, Lorena Tower. A gritty Spanish horror film about a tribe of jungle savages who chop the heads off white women in their sorcery rituals. The victims come back as vampiric witches dressed in leopard-skin bikinis. Color from 16mm. H214

THE KEEPER (1975) Christopher Lee, Sally Gray, Rosa Vezarian. A mad asylum keeper plots to take over the world using hypnosis and murder. One of the rarest Christopher Lee films. Color from 16mm. H215

SWORD AND SANDAL

ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who banishes his unfaithful wife. He then falls in love with a hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. Color, from 16mm. **$S73**

CAESAR THE CONQUEROR (1961) Cameron Mitchell, Rik Battaglia. Colorful tale of the legendary ruler of Rome as he leads his legions into battle. He and his armies are pitted against the rebel hordes from Gaul. Color, from 16mm. **$S74**

DAVID AND GOLIATH* (1961) Orson Welles, Ivo Payer, Eleonora Rossi Drago, Kronos. The classic retelling of the age-old fable of David and Goliath. Welles is colorful as King Saul. Payer is a very masculine David. Kronos plays Goliath. Color from 16mm. **$S75**

THE CASTILIAN (1963) Cesar Romero, Frankie Avalon, Broderick Crawford. An adventurous Castilian nobleman leads his people in a series of daring raids. He is counseled by two patron saints, and later falls in love with a beautiful princess. Color, 16mm. **$S76**

SON OF HERCULES IN THE LAND OF FIRE (1964) Ed Fury, Claudia Mori. The mighty Ursus faces 5 giants, is caught in an earthquake; lives through imprisonment, and ends up in a spectacular battle as he fights to rescue a king's princess. Color from 16mm. **$S78**

GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The rightful heir to the throne of Babylon leads a group of slaves in an attempt to overthrow the evil tyrant who sits on the throne. He is eventually helped by the King of Persia. Another great Scott vehicle. Color from 16mm. **$S77**

EXPLOITATION

MADEMOISELLE STRIPTEASE (1956 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous novel which gets her into heap big trouble with her conservative father. She eventually ends up in Paris as a stripper. Well produced and highly enjoyable. From 35mm. **X061**

ORDERED TO LOVE (1963) Maria Perschy, Joachim Hansen, Marisa Mell, Harry Meyen. An unbelievable film, based on actual happenings. During the horrific years of World War II, Hitler instituted "love" camps for furthering the Aryan race. Beautiful young German girls were drafted into these camps and forced to mate with Aryan "studs". Incredible. From 35mm. **X062**

SLAVE TRADE IN THE WORLD TODAY (1964) Narrated by Allen Swift. An eye-popping mondo movie. Actual scenes of slavery in the world today. See whole tribes sold into bondage, an auction sale for a rich shiek's harem, the brutal practice of slave traders, and much, much more. Shocking and revealing. Color, from 35mm. **X063**

MALAMONDO (1965) Documentary. That's right, another one of the many amazing mondo movies made during the mid-1960s. This is one of the rarest, showing unusual and shocking scenes from real life. Never before on video. Color, from 35mm. **X064**

CRAZY BABY (1970 aka BATTLE OF THE MODS) Ricky Shayne, Elga Anderson, Joachim Fuchsberger. An imported exploitation quickie about the rock and roll generation—it's hangups, its music, its frustrations, and its conflict with the establishment. Color and Scope. From 35mm. **X065**

SILENT THRILLS

THE TONG MAN (1919) Sessue Hayakawa, Marc Robbins, Helen Jerome Eddy. An early tong thriller set in Chinatown. The story concerns the Bo Sing Tong, the most powerful and dreaded of Chinatown's secret societies, dealing in blackmail and murder. From 16mm. **ST36**

WHEN THE CLOUDS ROLL BY (1919) Douglas Fairbanks, Albert MacQuarrie, Ralph Lewis. Doug plays a stock broker who unknowingly becomes the victim of a mad scientist's mind altering experiments. Doug's weird nightmare sequence is a knockout. From 16mm. **ST39**

THE CYCLONE CAVALIER (1925) Reed Howes, Wilfred Lucas, Carmelita Geraghty. A young American adventurer gets in trouble with the law at home. His rich father sends him to Central America on a mission filled with danger and suspense. From 16mm. **ST40**

DANGEROUS TRAFFIC (1926) Francis X. Bushman, Jr., Mildred Harris, Jack Perrin, Hal Walters. An enterprising newspaper sends a young reporter to a coastal town to report on the activities of a ruthless liquor "high-jacking" gang. The reporter helps federal agents bring the gang to justice. From 16mm. **ST41**

SPAGHETTI AND EURO WESTERNS

SAVAGE PAMPAS (1966) Robert Taylor, Ty Hardin, Ron Randell, Marc Lawrence. Taylor plays a wagonmaster responsible for delivering a wagon-load of harlots to a far-off encampment in the wilds of Argentina. Color from 16mm. **W012**

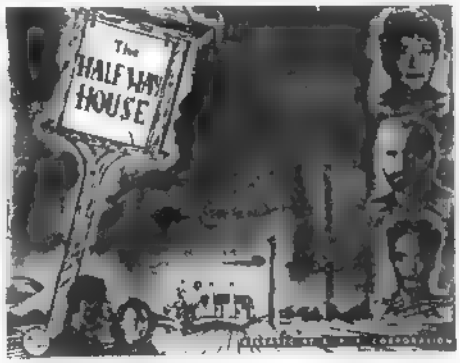
HELLBENDERS (1966) Joseph Cotten, Norma Benguel, Al Mulock. Cotten turns in an outstanding performance as a former Confederate office gone mad. He and his gang massacre a Union convoy stealing a million dollar shipment that they hope will resurrect the Confederacy. Color from 16mm. **W013**

THE UGLY ONES (1969) Richard Wyler, Tomas Milian, Elisa Karin. A top-notch spaghetti western! A woman is torn between the two men she loves: a bounty hunter and the fugitive outlaw he is hunting. She commits her affections to the outlaw only to find out what kind of low scoundrel he really is. Recommended. Color, from 16mm. **W014**

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross, and only freed when his pet hawk ate the pinned hand. Color, from 16mm. **W015**

FANTASY

KING ARTHUR WAS A GENTLEMAN (1942) Arthur Askey, Evelyn Dall, Anne Shelton. This rare British comedy is set in Africa. Askey plays Arthur King, a meek, goofy British soldier who rescues his friends from captivity with a sword he believes to be the magical sword of King Arthur. **F020**



HALFWAY HOUSE (1944) Mervyn Johns, Tom Wall, Francoise Rosay, Glynis Johns. A pleasant British fantasy about a group of troubled people who gather for the night at a mysterious inn, run by a quiet, but all-seeing innkeeper and his daughter. The pair cast no shadows or reflections. Recommended. From 16mm. **F021**

VICE VERSA (1948) Roger Livesay, Petula (Downtown) Clark, Anthony Newley, directed by Peter Ustinov. A wonderful British fantasy about a magic stone that makes the soul and personality of a pompous British father change places with his schoolboy son. Remade in '88 with Judge Reinhold. From 16mm. **F022**

LITTLE RED RIDING HOOD (1960) Maria Garcia, Jose Moreno. Another mind boggling K. Gordon Murray import from south of the border. A vivid, sometimes absurd, often unintentionally hilarious retelling of the Red Riding Hood legend. Nice color 16mm. **F023**

PUSS N' BOOTS (1961) Rafael Munoz, Santamon, Humberto Dupeyron. There are ghoulish little creatures running to and fro in this classic fairy tale. Another K. Gordon Murray exercise in dubbed futility. Hilariously ludicrous. Color, from 16mm. **F024**

SPYS ESPIONAGE AND INTRIGUE

A MAN CALLED ROCCA (1961) Jean Paul Belmondo, Christine Kaufman. In this well paced intrigue thriller, Jean Paul's friend ends up in prison. J.P. tracks down the racketeer responsible via his girlfriend. From 16mm. **SP15**

THERE'S GOING TO BE A PARTY (1961) Eddie Constantine, Barbara Laage, Claude Cerval. Eddie is sent on a top secret mission to rescue a fellow agent who is being held captive. The culprit is an unknown double agent. From 16mm. **SP16**

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians stop the train and a standoff ensues. Probably Flynn's best film. From 16mm. **SP17**

MAKE YOUR BETS LADIES (1964) Eddie Constantine, Nelly Benedetti, Daniel Ceccaldi. One of Eddie's better films. He plays a secret agent searching for a missing NATO weapons scientist who has invented a ring that emits a paralysis ray. Very James Bondish and good fun. From 16mm. **SP18**

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. A terrific flick! Klugman and Silva play mafia hitmen ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels toward his old friend Eddie. From 16mm. **SP19**

EDGAR & BRYAN WALLACE

THE GAUNT STRANGER (1938 aka **THE PHANTOM STRIKES**) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by the police. The criminal—a master of disguise—tracks him down and kills him anyway, in spite of the police. **EW10**

THE TERRIBLE PEOPLE (1960) Karin Dor, Joachim Fuchsberger, Elizabeth Flickenschildt. A creepy German-made Edgar Wallace thriller about the ghost of a hanged man who returns to fulfill his promise. All of his accusers must die! From 16mm. **EW11**

FELLOWSHIP OF THE FROG (1960) Carl Lange, Joachim Fuchsberger, Siegfried Lowitz. A young American detective becomes involved in a series of ghastly crimes. The only clue to be found is the mysterious seal of the White Frog. Another well done German-made Wallace thriller. From 16mm. **EW12**

SECRET OF THE RED ORCHID (1962) Christopher Lee, Marisa Mell, Adrian Hoven. Chris plays an FBI agent sent in to help Scotland Yard track down a murdering blackmailer and help bust an international crime syndicate. One of the better German Edgar Wallace thrillers. From 16mm. **EW13**

THE WHITE SPIDER (1963) Karin Dor, Joachim Fuchsberger, Horst Frank. The most sought-after German Edgar Wallace thriller. A mysterious master detective—whose face no one ever sees—tries to stop a massive plot against the free world. From 16mm. **EW14**

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

TERROR BY NIGHT (1931) Una Merkel, William Collier Jr., Zasu Pitts, Nat Pendleton. A rich, philandering husband is found horribly murdered in his posh penthouse apartment. At one point, all the lights go out and a suspect is found shot. The police arrest the wrong man. The neighbor below figures out who did it and the trick murder weapon used for the crime. From 16mm. **FH48**

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm to deliver the Moonstone, a famed gem from a lost temple in India. The creepy estate is filled with a cast of sinister looking characters and during the night the gem disappears. A great old-dark-house thriller from Monogram. From 16mm. **FH49**

OUANGA (1935 aka **CRIME OF VOODOO**) Fredi Washington, Philip Brandon, Marie Paxton. A forgotten, all-black horror film about a voodoo priestess who sends out a "gash ouanga" to the fiancee of the man she lusts for. When that fails, she sends two zombies from their graves to snatch the girl away and bring her to a violent death. A must-see curiosity, in the same vein as WHITE ZOMBIE. **FH50**

MYSTERY-SUSPENSE FILM NOIR

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

PAINTED FACES (1929) Joe E. Brown, Helen Foster, Barton Heppburn, Dorothy Gulliver. A must-see early talkie. A vaudevule performer is murdered backstage. Another performer is tried for the crime. Brown—in a non-comedy performance, complete with Scandanavian accent—is the lone juror pleading for the man's innocence. An ultr-rare Tiffany production. First time on video. From 16mm. **M228**

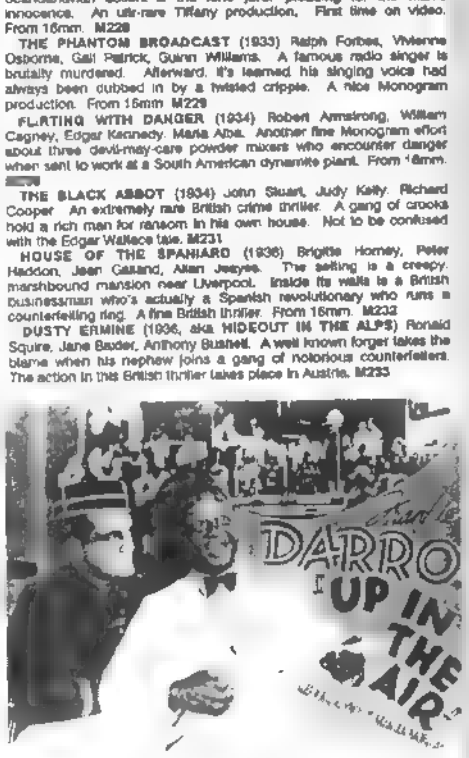
THE PHANTOM BROADCAST (1933) Ralph Forbes, Vivienne Osborne, Gail Patrick, Guinn Williams. A famous radio singer is brutally murdered. Afterward, it's learned his singing voice had always been dubbed in by a twisted cripple. A nice Monogram production. From 16mm. **M229**

FLIRTING WITH DANGER (1934) Robert Armstrong, William Cagney, Edgar Kennedy, Maria Alba. Another fine Monogram effort about three devil-may-care powder mixers who encounter danger when sent to work at a South American dynamite plant. From 16mm. **M230**

THE BLACK ABBOT (1934) John Stuart, Judy Kelly, Richard Cooper. An extremely rare British crime thriller. A gang of crooks hold a rich man for ransom in his own house. Not to be confused with the Edgar Wallace tale. **M231**

HOUSE OF THE SPANIARD (1936) Brigitte Horney, Peter Haddon, Jean Galland, Allan Jeayes. The setting is a creepy, marshbound mansion near Liverpool. Inside its walls is a British businessman who's actually a Spanish revolutionary who runs a counterfeiting ring. A fine British thriller. From 16mm. **M232**

DUSTY ERMINE (1936, aka **HIDEOUT IN THE ALPS**) Ronald Squire, Jane Baxter, Anthony Bushell. A well known forger takes the blame when his nephew joins a gang of notorious counterfeiters. The action in this British thriller takes place in Austria. **M233**



UP IN THE AIR (1940) Frankie Darro, Marian Marsland, Marjorie Reynolds, Tris Coffin, Lorna Gray, Gordon Jones. One of the silliest looking Monogram films you'll ever see. A murder is committed at a radio station. Frankie and Marian set out to solve the crime. From a gorgeous 16mm print. **M234**

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A creepy little Paramount mystery that takes place in a foreboding wax museum filled with murderers and gangland figures. Zucco (in his usual fez hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. From a gorgeous 16mm print. **M235**

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she winds up strangled. Lee's first film. Visually stunning. From 16mm. **M236**

THE FLYING SCOT (1957 aka **THE MAILBAG ROBBERY**) Lee Patterson, Kay Callard, Alan Gifford. A trio of thieves work out what appears to be a perfect plan for a train robbery. Then they try to implement it. A nicely done British crime film. **M237**

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer, Bill Nagy, produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. The girl's father tries to bring him to task. Outstanding! From a 35mm scope print. **M238**

THE HARDER THEY COME (1973) Jimmy Cliff, Carl Bradshaw, Janet Barkley. A cult favorite about a young Jamaican who attempts to become a pop star. He fails and eventually turns to a life of crime. Brutal action, underscored by an incredible music score. Highly recommended. Uncut, rated "R". From a nice 16mm print. **M239**

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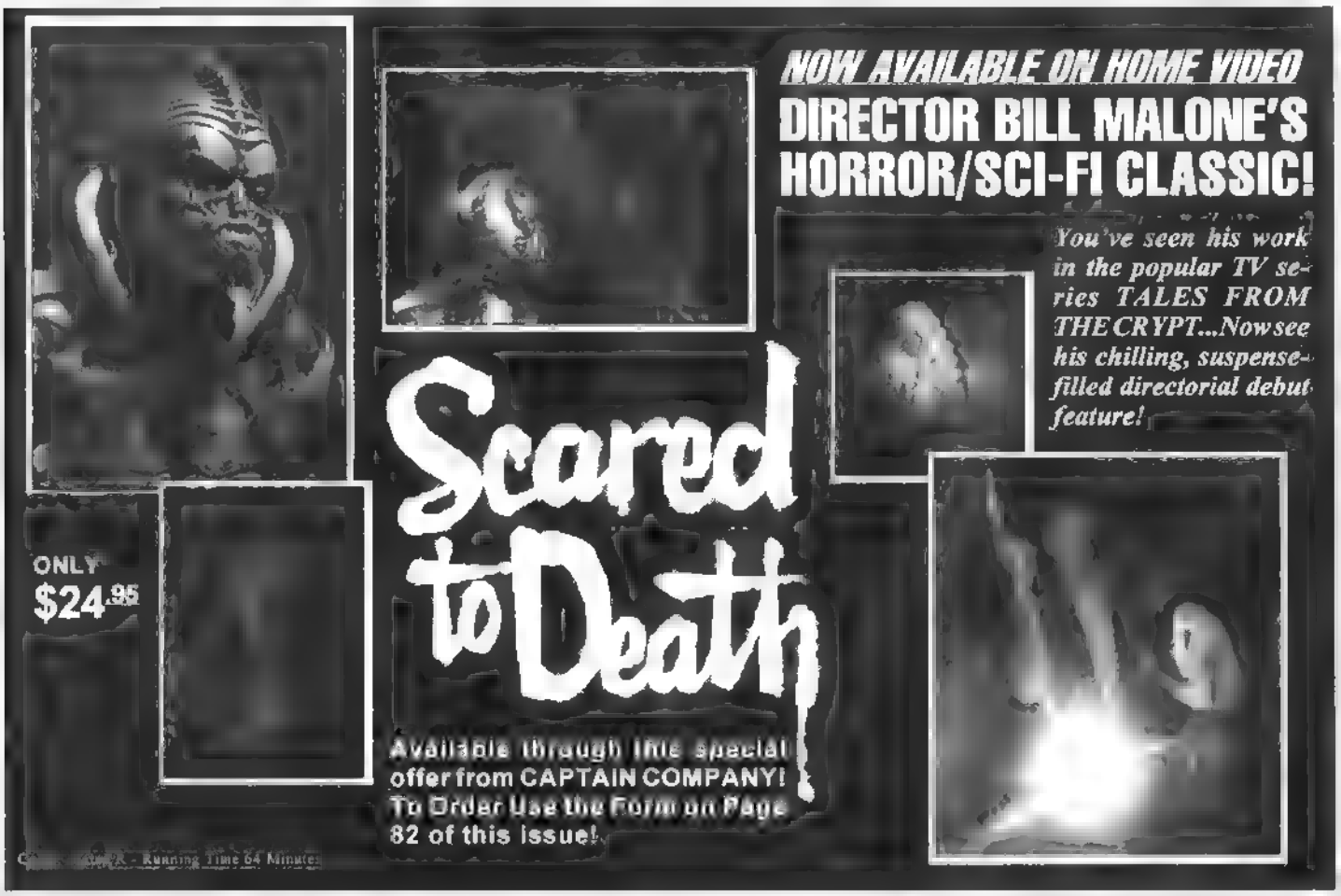
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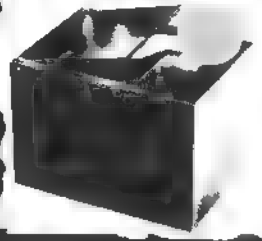

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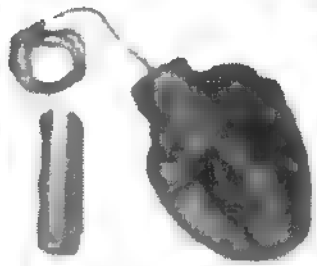

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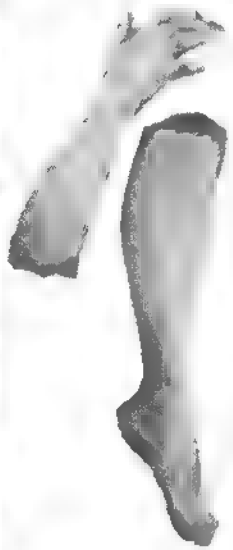

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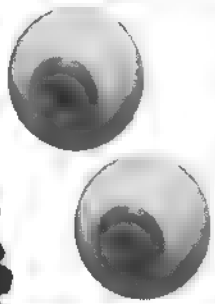

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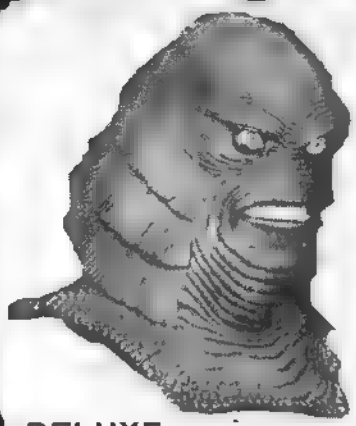

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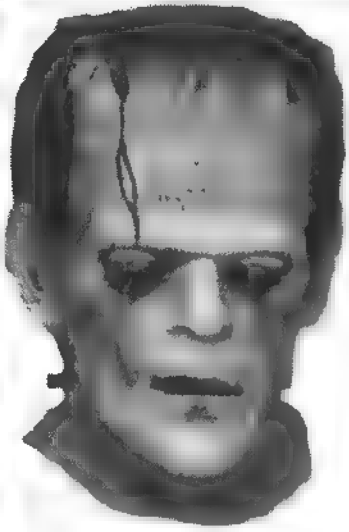

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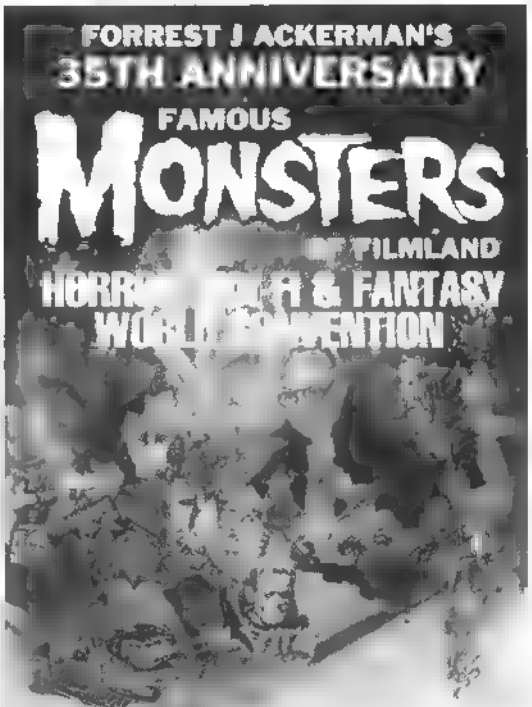

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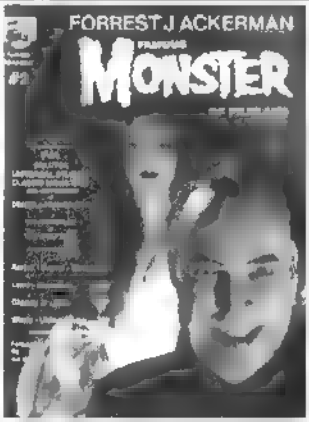

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